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A
GOLDEN PASSPORT
TO
LOYALTIES

BHARATI BHAWAN
PATNA

A GOLDEN PASSPORT
TO
LOYLATIES

AN EXPERIENCED PROFESSOR

BHARATI BHAWAN
PATNA-4

[Rs. 3.50]

CONTENTS

	Page
1. GENERAL INTRODUCTION.	1
2. SPECIAL INTRODUCTION	24
3. DETAILED STUDIES OF THE TEXT	51
4. CRITICAL QUESTIONS & ANSWERS	164
5. EXPLANATIONS	220

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GENERAL INTRODUCTION

Biography :—John Galsworthy is an outstanding novelist and dramatist of the earlier decades of the twentieth century. Galsworthy is a man whose writings reveal a great humanitarian whose mind was always disposed to see and to make the best of both sides of every argument and swayed from an attitude of cool and dispassionate judgment only in the direction of kindness, tolerance and pity for the weaker side.

His most popular stories and, indeed, his most characteristic contribution to literature, were his series of novels about the Forsytes, a typical family of the wealthy, well-educated English upper-middle class. Three of these novels—*The Man of Property* (1906), *In Chancery* (1920), and *To Let* (1921)—were eventually printed together in one volume as *The Forsyte Saga*, along with two connecting short stories. *The Forsyte Saga* is not only an entertaining fiction, it is invaluable as a document of social history also. Later, another set of three more novels (or a trilogy, as it is called) was published as *A Modern Comedy* (1928). Some of the characters even ran over into a third trilogy, the third part of which was not published till after his death. He also wrote many short stories (including some about the Forsytes), essays, poems and a number of lesser novels.

Most of his plays were concerned to present various problems of social life, to present them, rather than to solve them, and above all to demonstrate that there are two sides to an argument, whether that argument be between rich and poor.

as in *The Silver Box* (1906); between capital and labour, as in *Strife* (1909); between justice and pity for the criminal as in *Justice* (1910) and *Escape* (1910); between individual conscience and the demands of the community, as in *The Unsettled* (1914); between the old aristocracy and the new rich, as in *The Skin Game* (1920); or between Jew and Gentile, as in *Loyalties* (1922). Most of his earlier plays were first produced by Miss Horriman's repertory (भारुडार) company in Manchester.

Galsworthy, who was born at Coombe, Surrey, was educated at Harrow and Oxford, and passed his Bar examinations with no particular means of practising. Lawyers and Lawyers' offices are constantly recurring features of his plays, novels and short stories. In 1918 he declined the honour of Knighthood but accepted the Order of Merit in 1929, and was awarded the Nobel Prize for literature in 1932, but the prize money about (£ 900) was devoted to a trust fund for the sole benefit of the P. E. N. Club (an organisation of Playwrights (नाटककार), Essayists and Novelists of the World) of which he was the first President in 1921. Though an aristocrat by birth and education, Galsworthy was indeed a very noble-hearted man, about all frailties of the great. His work and personality stood high in the esteem of Europe, and specially perhaps in Austria.

Galsworthy was a widely travelled man too. He travelled extensively in Canada, Australia and the South Seas, and in one of his travels he came across Joseph Conrad, the famous Polish writer of English, to whom he remained a friend upto the very end of his life. Galsworthy died in 1933.

Galsworthy as a writer :—By birth and education, Galsworthy was an upper-middle class man with very little contact with the lower class, yet his travels and readings

brought him very widely into contact with the thoughts and manners and the art of many peoples and gave him a fine and generous sensibility which enabled him to understand the difficulties and problems of the lower middle-class and of the poor with a rare delicate perception (अनुभव, निरीक्षण) and keen penetration (पैठ). Thus we find in Galsworthy a penetrating writer, a great humanitarian who was not wedded to any convention or fear, in truth he may be called a great sociological writer who did not divorce art from life, the life that is actually lived by the teeming struggling masses along side the rich whose number is of course comparatively few. Thus we find in his works types, ideas and contrasts of life which impinged (टकराना) on his consciousness and which he clarified in the form of pictures with complete disinterestedness. By temperament, therefore, Galsworthy was a complete artist rounded off by the emotions of a noble heart and the disquietude (अशान्ति) of a courageous thought. The exceptional quality of his work was due to this detached attitude that enabled him to view things dispassionately free from all prejudices (पक्षपात). Galsworthy may, thus, be described as a great naturalist whose attitude was realistic which is the opposite of romantic; and in all his realities pictures of life and presentation of human material he has brought into full play a wide generous mind which tells us distinctly what he was as a man and writer. As Cazamian (the great French writer) says, Galsworthy prompts (उद्यत करना) us to a searching compassion (or pity) for all humble folk and all victims of their own weakness or of the brutality of the strong. He also unveils the sores and points out their remedies. He has denounced unjust laws, a summary procedure, an unnecessarily cruel penal system; he has demanded a relaxing of the

statutory bonds of marriage. Brought to bear on the unlimited ownership of land or capital, his analysis has dissolved its juridical (न्याय-विधान सम्बन्धी, कानूनी), moral, practical foundation. In short, there exists in Galsworthy a broader socialism of feeling and reflection, which brings him close to all advanced thinkers of the day indeed very close to Bernard Shaw, probably the greatest dramatist of England next only to Shakespeare. Yet Galsworthy is not like Shaw whose methods differs substantially from his. Shaw's characters are usually his mouth-pieces voicing the opinion of the dramatist himself; but Galsworthy does not project himself into his characters. He is simply a torch-bearer focussing the light of his torch upon both points of view leaving the audience to draw their own conclusions. In other words, though both Shaw and Galsworthy have given us what may be called problem plays or the plays of ideas which deal with social problems and their reforms, Shaw's opinion is clear and we know what he wants to tell us in his plays; but Galsworthy follows a more objective method by presenting both sides of an argument as dispassionately (निरपेक्ष भाव से) as he can leaving the audience to judge the issue for themselves. In other words Galsworthy diagnoses (निदान करना) the disease rather than prescribes a remedy, whereas Shaw not only diagnoses but also prescribes a remedy for the disease.

One quality of Shaw's work is his dramatic Encyclopaedism, giving the impression that there was nothing which Shaw did not know or talk about on the stage. This large scale spectacle (प्रदर्शन दृश्य) of life is, of course, very much different from the Elizabethan world-picture of Shakespeare or the one depicted by Scott in his *Kenilworth*. Galsworthy

has no doubt many facts of life in his dramas, but he has not the dramatic encyclopaedism of Shaw.

Another quality of Shaw is a penetrating knowledge of theatrical effect that shows itself in appropriate and pretty backgrounds. Sometimes his plays have striking openings also. Often there are excellent chances of historical display too; and above all, Shavian plays reveal an unflagging (निरुत्साह न होने देने वाला) liveliness of wit and humour that has a galvanising effect upon the audience. To a great extent Galsworthy, too, shares these virtues of Shaw.

In one respect, however, there is a noticeable contrast between the two. Shaw sometimes shows a great indifference to conventional dramatic construction. Often his characters talk for half an hour without there being any theatrical action as the term is usually understood. Many of his plays have endless dialogues in which the brilliancy of the verve (जोश) cannot hide the artificiality of the situation. Profound dramatic life is often lacking in his work. A common criticism of Shaw is that his plays are 'closet dramas', perhaps fitter to be read as well as staged, but the fact remains that Shaw's plays lack action, and they have some sort of artificiality above them. No such criticism can, however, be levelled against Galsworthy. He has indeed a better dramatic sense than Shaw whose ideas cannot so easily stir the common people as they do who have that intelligent approach to life which is Shaw's first demand on us. The plays of Galsworthy have indeed a readier appeal to the less intelligent and are, therefore, in greater demand by the common people. Commenting on the plays of Galsworthy a great dramatic critic of the day (A. Nicoll) says: "His plays exhibit the omnipresence (सर्वव्यापकता) of a fundamental social problem

6
expressed in a severely natural manner without straining of situations or exaggeration of final issues; a corresponding naturalism of dialogue, leading at times to an apparent ordinariness; a native kindliness of heart and a complete absence of sentimentalism even when pitiful scenes are introduced. These form the most marked outward features of Galsworthy's realistic theatre It is not of Hamlets or Macbeths that Galsworthy writes. His characters are all ordinary commonplace men and women such as we might meet everyday.

.. Judged by the standards of Grecian and Elizabethan are his plays are not high tragedies. There is not in them a single hero who stands forward as a dominant figure. The heroes of Galsworthy's dramas are the unseen fates of modern existence against which poor mortals can but pitifully cry out in moments of desperation and horror.

.. In *Strife* Galsworthy does not make either Anthony (the company Director) or Roberts (the leader of the workers) a man who govern events. They have determined to fight to the bitter end, but they are not individuals as Shakesperian heroes are. Anthony takes his strength from what may be called the capitalist faith and Roberts takes his from the faith of the Rebels. Fundamentally each is incapable of doing otherwise than he does Galsworthy's drama is fundamentally modern expressing to his age the spirit of the twentieth century."

Drama—what it is: Drama has been defined as an articulate (जोड़दार) story presented in action. The word *action* is very important. The orator who declaims may give us an articulate story but it is not a drama since it is not presented

in action. Action implies a stage; so only when an articulate story is presented on the stage it becomes a drama. The story implies a plot. Aristotle, the great critic of ancient Greece, says in his '*Poetics*' that the plot is the first principle of a drama. He has made it clear in his book some of the other elements such as *character*, *thought* and *diction*, but these cannot be a drama without a plot. These are the constituents of a fiction too. What then distinguishes a drama from a novel? It is action. A drama is a multiple art using words, scenic effects, music, gestures of actors and the organising talent of the producer. The place played by words (or the literary element in drama) will vary. In some plays the gestures of the actors are of first importance and the words play a less important part. Here drama approaches a ballet in which the gestures have been stylised and the words have disappeared. In other plays, words are of greater importance, as in some of the plays of Bernard Shaw, where one character speaks and all the others must learn to sit still and wait. The words used in a drama may be either verse or prose, but whichever form is used the general purpose of the drama must be served. Many writers of verse drama have believed that a play can be made out of a series of fine sounding speeches. Swinburne adhered to this idea which arose out of a misunderstanding of Shakespeare's practice. Shakespeare knew that the play must come first and the words, however brilliant, must be subservient (अभीष्ट-साधक) to it.

The dramatist more than any other dramatist, is dependent on the human factor and on machinery. The poet or a novelist can proceed on as long as he has pen, ink and paper, but the dramatist must have players, a stage and an audience.

Some dramatists have written their plays without a thought of the theatre as a result of which their dramas have a failure on the stage. Apart from plot this stage machinery is very important for a playwright.

Now what makes a plot? A *plot* is a series of incidents arranged artistically so as to make a beautiful story and hold the attention of the reader or audience as the case may be by creating and maintaining what may be described as *suspense* (औत्सुक्य). To create this kind of suspense some sort of *conflict* (संघर्ष, द्वन्द्व) is necessary. A conflict is an opposition of two forces with an uncertain result at the beginning. A good conflict is invariably between forces that are well-matched but never equal. If the clash is between two equal forces the result will be a deadlock with no movement or action, and there will be no story. If, again, one force is very much stronger than the other the conflict will be over soon and there will be no suspense. A good dramatic story must have movement and create suspense in the mind of the audience. Therefore, an effective conflict is like a tug-of-war in which ~~two~~ sides strain against each other, swaying now this way, now that, until one side gain a final victory over the other. Thus a good dramatic story must have a well-drawn conflict which is essential to it.

This conflict is of two kinds again—the *outer* and the *inner*. The *outer conflict* is a struggle of two persons or groups of persons or of a person and his society or some supernatural power above him such as Fate. In a classical drama or rather a classical tragedy the conflict is between the hero and the powers of destiny. In Shakespearian tragedy the conflict is between the hero and an individual or groups of

men and in modern problem-plays the conflict is between a man and his society.

The *inner conflict* is in the mind of the hero himself. The clash of emotions, the deep struggle in the mind of Macbeth between ambition and honour and the clash of emotion in the mind of Hamlet over the question of "to be or not to be" are good examples of this sort of *inner conflict*.

This conflict, again, must be *unified*. It means this conflict should grow gradually on the stage before the audience. In the beginning of the drama, as the curtain rises, we are simply shown the situation out of which the conflict necessarily grows. This initial stage is technically known as *Exposition* (विवृति, उद्घाटन). The purpose of this exposition is to put the audience in possession of all information which is necessary for the proper understanding of the play.

The dramatic conflict in its initial stage, i.e., the conflict in the beginning stage is known as *complication* or *the rising action*. Usually the conflict gathers momentum as it advances in a rising crescendo (उद्भवशील), and when the complication reaches the highest point of emotional interest, it is said to reach its *climax* or *crisis* when the audience knows how the play is going to end. Then we have *the falling action* or what may be technically described as *Resolution* or *Denouncement*. Then comes the final stage of the action—the natural conclusion of the story known as the *Catastrophe* (नाटक का परिणाम). A good dramatic plot, therefore, is "a unified conflict" with nothing on it which does not follow naturally from the situation in the beginning. Nothing accidental can have any room in a good plot. A good drama has, therefore, certain well-defined stages through which the action runs. A well-constructed

ted drama has (according to Aristotle) a beginning, a middle and an end, whether the drama is a five-act one or not.

Character and plot :—Though the events which determine the action of a play are very important it should not be assumed that character is of lesser importance. In fact, the incidents and situation must relate to character which is the centre of all interest. "Characterisation is the really fundamental and lasting element in the greatness of any dramatic art." With the ancient Greek dramatists, of course, plot was more important than character, the latter being a mere object of play, a toy in the hands of circumstances or Destiny before which men found himself feeble and helpless. But in Shakespeare "character" plays a vital role and the action emanates (निकलना) from it. No one will contend (विवाद करना) that Shakespeare's plays are important because of their plots only. The interest which makes his plays living centres round his men and women who are responsible for their own fate to a great extent. The dictum (सिद्धान्त) that with Shakespeare "character is destiny" may have some exaggeration but it is the exaggeration of a vital truth that in Shakespeare character influences the action of a play more than its plot.

Some Dramatic Divisions :—Drama is chiefly of two kinds—*Tragedy* and *Comedy*—according to the nature of its catastrophe or conclusion. If a drama has a happy ending it is called a comedy. If not, it is a tragedy. *Othello*, *Macbeth* and *Hamlet* are great tragedies of English literature just as *Much Ado About Nothing* and *As You Like It* are comedies. There are again, some plays the interest of which is mainly tragic though they end happily. Such plays (for example Shakespeare's *Merchant of Venice*) are called *Tragi-Comedies*.

What is tragedy :—A play is not tragedy simply because it tells a tale of death or suffering. Its characteristic motive is the exhibition of man in unsuccessful conflict with circumstances. It must appeal to our emotions to our pity or terror—and the actions which arouse these emotions at the same time elevate the mind that contemplates them. In a tragedy the result is often the reverse of what we may have been led to suspect. Macbeth is tragic because of the promise and possibilities which come to nothing, not because of the hero and his wife die miserable deaths. Throughout the first part of the play Macbeth seems likely to secure his ends, but he attempts the impossible and is betrayed by the powers of Evil (the witches) in which he trusts.

Tragedy is based upon these eternal truths of life : first, the fundamental dignity of man, dignity born of his moral worth. He is never mean or contemptible. Secondly, man possesses freedom of will and power to choose his course of action in life, and in the choice of action he reveals all innate nobility of his character. Thirdly, the final impression that tragedy leaves on our mind is that man, for all his worth and free will, lives under a mysterious power which partially if not wholly determines the trend and the final issue of his action. In tragedy we realise this essential truth of life that even when man is the victim of a relentless fate he is nevertheless a worthy protagonist (hero) against that superhuman power which allows some responsibility in him before it compels him to heap upon his own head wilfully his own doom or destruction; and through this "tragic flow" in the character of the protagonist (नाटक का प्रधान पात्र), tragedy gives the impression of the waste of goodness in human existence and turns our attention towards

the fundamental problem of Evil in life. Of man's dark and puny existence on earth tragedy throws a light of grandeur and nobility by placing man against the background of this everlasting and eternal problem of Evil. Tragedy, whether it is Greek or Shakespearian, throws light on this essential greatness of man in his struggle against the circumstances in which he is placed or which arise out of his own action.

Modern Tragedy, however, strikes a different note. Attic (Greek) and Shakespearian tragedies bring us face to face with protagonists who, in spite of their being essentially human beings, have an air of remoteness (प्रतिदूळता, वैपरीत्य) about them. They are either Macbeths or King Lear's or persons of the height of Grestes. But the protagonists of modern tragedy are drawn from actual life. The themes of tragedy are drawn from actual life and the main characters are youngmen and women struggling against ideas of the past which they consider to be false. The modern dramatists are realistic to the core and look at life through glasses of realism. The modern dramatists are aware of the depressing circumstances in which the poor live and struggle. They are aware of the tyranny to which women are subjected. In their plays, therefore, youngmen and women constantly break away from the shackles of the past and constantly agitate for freedom. Modern drama, thus, mirrors the class war which has actually found expression in modern life. The dramas of Shaw and Galsworthy, who are the greatest exponents of the tragedy of modern life have to be known as "*Problem Plays*" or "*Plays of Ideas*" or the "*New-Drama*".

In spite of this note of realism, their heroes are men of superior ideas and strength and can face a situation boldly.

and if they are crushed, they are crushed because of the social system in which they are born. Take for instance Galsworthy's *Strife*. Judged by the standard of Greek or Elizabethan tragedies *Strife* is not a high tragedy. Neither Anthony nor Roberts is a superhuman being. They are just individuals though with superior ability and form a common type in which obstinacy (हठधर्मी) combines with tyranny. They are not responsible for their fate. With them it is not their stars which govern their conditions. Their fate depends upon the social conditions in which they are born.

Some Technique of Dramatic Art :—

(1) **The Unities** : the three unities of *Time*, *Place* and *Action* were principles of dramatic art expanded from Aristotle's *Poetics* by the dramatic critics in the Sixteenth and Seventeenth centuries. But these dramatic principles were not probably properly understood which the neo-classical dramatists (dramatists of Sixteenth and Seventeenth centuries who wrote dramas in imitation of ancient Greek drama) insisted on a strict adherence to these principles. Aristotle really mentions the *Unity of Time* only as a general practice and not as a rule to be observed. To the *Unity of Place* he makes a bare reference. But he insists upon the *Unity of Action* as something very necessary. He says that if a drama is to give an impression of one whole there must be *Unity of Action*.

The *Unity of Action* means that a play must have *one action* only and everything in the drama must be subservient (अधीन-साधक) towards carrying on that action.

The *Unity of Time* means that the time taken by the action of the play should not be more than the time taken

to represent the play, on the stage, at any rate it should not be more than twentyfour hours.

The *Unity of Place* implies that the action of the play should take place in one place only without any shift of scenes from place to place.

The neo-classical dramatists believed that the laws of probability required rigid observance of these unities without which the *Unity of Impression* was not possible. Shakespeare and many other English dramatists have, however, ignored the last two Unities and the *Unity of Impression* being maintained by them in a broad sense only. The unity of action, according to them, is not incompatible (विसदृश, विरुद्ध, परे) with complexity.

The *Unity of Action*, they maintain, means only organic connection and coherence (संगति). Even a complex plot with more than one sub-plot maintains the unity of action provided the different episodes (प्रासंगिक कथाएँ) are worked artistically into an organic whole, and Shakespeare has proved that a play can very well produce this *Unity of Impression* even if all the three Unities of Time, Place and Action (in its narrow sense) are violated.

Parallelism : It is a common device with Shakespeare. It is a familiar element in the plot in the form of the duplication of motives. Sometimes when there are parallel incidents in a play, an excellent dramatic effect is obtained from the fact that the central idea of one part reappears in another part and each, thus reinforces and illustrates the other. Shakespeare is very fond of this device of parallelism. Sometimes this parallelism is employed for the purpose of ridicule and

satire. Sometimes this is adopted for complicating the dramatic interest of the story. The sub-plots in 'Shakespeare's *As You Like It* serves both these purposes. Galsworthy's *Strife*, too, gives good examples of such parallelism in characters and situations. Anthony is a tyrant and tries to dominate the Board of Directors, so is Roberts the leader of the workers on strike. The members of the Board are willing to accept a compromise so too are the workers, but the two leaders are obstinate (हिट्टी) and both are betrayed by their own men.

Contrast : Of greater importance is the device of dramatic contrast used in a large variety of ways. Sometimes it is seen in the contrast of good and evil which the dramatist introduces in his play, sometimes it is manifest (स्पष्ट) in the contrast of sympathetic sides of the action, particularly in the contrasted attitudes shown by characters or groups of characters who represent these different sides. Sometimes the contrast is particularly seen in the antithesis (opposition) between two parts of a tragedy. For example the noble possibilities of the character of Macbeth or Othello in the beginning of the drama are a deep contrast to the ruin that overtakes the heroes. Similarly the joyous and lyrical outbursts in the mind of Romeo and Juliet offer a pathetic contrast in their tragic end at the close. Sometimes this contrast has the effect of a comic relief introduced amid the tragic or serious interests of the main action.

Dramatic Irony :—Sometimes this contrast takes the form of what may be called *Dramatic Irony*. This may be described as the contrast of effects of the same thing on the characters on the stage and the audience. This contrast arises whenever the characters act or speak in ignorance of

the important facts of which the spectators are in possession meanwhile. When, for instance, Duncan, about to enter the castle of Macbeth, praises it by saying "This castle has a pleasant seat", this comes as a great dramatic irony to the spectators who know that the castle will be a slaughter-house for the King. This dramatic irony can be used with great advantage to create both tragic and comic effects. When the effect produced is tragic, it is called tragic irony and the effects produces humour it is called comic irony.

Soliloquy and Aside : The soliloquy (स्वगत संभाषण) and its minor sub-division aside are also important dramatic devices. By their means the dramatist lets us have a peep into the mind of his characters and acquaints us with their hidden spring of action which ordinary dialogue does not reveal. A man in soliloquy reasons with himself, weighs all his designs, thinks of the pros and cons (two sides) of an argument and thus reveals his mind which we cannot otherwise see. Through these direct and confidential utterances, the dramatist makes us know the inner mind and the motives which govern the conduct of a character. Shakespeare has used these devices extensively in his dramas.

Chorus : This is very important feature of ancient Greek tragedy. Chorus is the body of persons that remains constantly present on the stage moving, singing and dancing together and interpreting the dialogue and the progress of the action and commenting upon it from time to time with their ODES or INTERLUDES. This chorus was an integral (समपूरक) part of Athenian drama because originally it formed the very genesis (उत्पन्न करने की विधि) out of which drama itself sprang, though the feature may appear to be undramatic and strange as it seems to be a clog (रुकावट) upon the

movement of the play. The English tradition has, of course, done away with this feature, but sometimes common character's fulfil this very function of the chorus when they interpret and comment upon the actions of their superiors.

Modern Drama : Drama in England began in the Middle Ages and had a continuous growth through many ups and downs through the centuries but after the last play of Sheridan (*The Critic*) in 1779 English dramatic literature had a sterile (असुख) period for about one hundred years. It is a curious fact of history that though during these years England showed a rare creative spirit in poetry, novel and criticism, dramatic literature was at a low ebb. During these years England saw poets like Wordsworth, Coleridge, Shelley, Keats and Byron, Tennyson and Browning, novelists like Scott, Dickens and Thackeray and critics like Lamb, De Quincey, Hazlitt, Coleridge and Ruskin, but the few of them who tried their hands in drama were failures. Victorian Age, in particular, was remarkable in its progress in all the arts and sciences. It was the age that produced many worthy poets but hardly any playwright worthy of mention. The romantic poets in the early 19th century and the eminent Victorians in the mid 19th century assayed (परख) this form of literary art no doubt but their dramas were melodramatic being full of rant (लम्बे-चौड़े शब्दों का प्रयोग) and bombast and incurably imaginative with no relation to life and lacked in real dramatic craftsmanship. The fashionable upper classes went to the theatre no doubt, but they did so only to amuse themselves for a while and the drama reflected their tastes and temperament only. Towards the end of the century, however, there was a revival of the old dramatic tradition when some young dramatic artists tried to rescue it from its moribund (मरणसन्न) condition.

Towards the end of the 19th century many conflicting ideals and ideologies struggled together. The mid-Victorian

equilibrium was lost and again a deep-set restlessness in the psychological plan rocked mankind. This means some action would be necessary to settle down to normalcy. The force of socialism was already gaining ground and certain dramatists put forth their ideas into the form of drama for a realistic approach to the problems of life is the first condition under which drama flourishes.

The first man whose name is connected with this dramatic revival in the modern age is Robertson whose *Society* (1865) marked the beginning of a fresh era of dramatic revival. Robertson was a realistic dramatist who drew his characters from the ordinary life of society and used the ordinary language of life. But Robertson was only a pioneer. It was Pinero and Jones who carried on his tradition of realistic drama. Pinero was an expert craftsman and had to his credit some technical dramatic advances. In (*The Second Mrs. Tanqueroy* (1893) he did away with some of the old dramatic devices, e. g., soliloquy (स्वगत सम्भाषण) and aside and also some of old stage conventions which the older dramatists used for scenic effect. But for all his realism Pinero was just coming to real life. The real task of popularising the naturalistic or realistic school of drama was left to A. H. Jones who set himself to the task of expressing real English life in his drama and freeing drama from all spectacular illusions and melodramatic (संयोगान्त नाटकीय) sensations which found the only stock-in-trade of the dramatists in early and mid-Nineteenth Century England. He, however, was clever enough not to be too bold with his freedom and did not attempt to represent English life beyond the restricted area of Mayfair and St. James'. But he set the ball rolling. The novelists of the day, too, had become alive to the many social problems and soon came the time when socialism became a creed. Traditions and conventional beliefs which were held in high esteem in the Victorian Age (mid-19th Century) were on

their last legs and the younger generation suddenly began to question and ridicule them. Women movement also had meanwhile gained ground and the *New Woman* (not the old traditional woman but the one who rode the bus all alone and wanted to see outside life in equal share with any youngman) became prepared to fight for her right to vote. Children were growing impatient of parental authority and youngmen and women were demanding greater freedom.

Against this background of changing climate the new freedom of the stage for which Jones wanted had not to wait long. Ibsen, the great Norwegian dramatist, was also working for the same end, and his *Doll's House* revolutionised the English and European theatre alike. In his play he dealt with social problems with materials drawn from everyday life. His plays were domestic tragedies, the core of which were struggles of individuals against forces of convention. His plays were full of new ideas which shocked all traditional people.

The new type of drama set in vogue by Ibsen got the name of *Problem Plays*. These dramas dealt with actual men and women and their problems. These dramas, therefore, were not only free from the melodramatic romanticism and the cheap pseudo-classic (उच्च कोटि के साहित्य का नकली रूप) remoteness of the early and mid-nineteenth century English drama but they became an advanced battle ground for a rising school of young thinkers too. Their ideas were for the most part revolutionary. They revolted against all accepted social and moral canons, even against the past literary models. Thus sex and its problems occupy by far the greatest place in the *New Drama*, sharing their position only with the problems of labour and the problems of youth. For the new dramatists parental authority was a tyranny, romantic loves sentimentalism and capitalism was a monster which must be removed. The new dramatists have, therefore, shown young men and young women stru-

gging old world prejudices (पूर्व-संस्कार, मान्यताएँ) and conventions and agitating for freedom. Victorian sense of decency prohibited a knowledge of the facts of sex, but the new dramatists took particular delight in studying the facts of sex from a realistic point of view. The new dramatists became realistic to the core and looked at things through glasses of realism, not through coloured glasses of romance. Suddenly these dramatists became aware of the depressing circumstances in which the poor, the social underdogs lived and expressed their problems through class-war shown on the stage. The greatest exponent (व्याख्याता) of this new school is Bernard Shaw. Shaw in his *Unpleasant Plays* has made pleasant fun of what he considered to be falsities (असत्यता) of life but to which the Victorians clung with dogged (अटल) obstinacy. The stage for him was a forum for expressing his ideas on slum and landlordism, on prostitution (वेश्यावृत्ति), on professional impostors (कपटी) and cheats, blood-sports, sham idolising of militarism, politics and religion. At first his dramas were ill-received but now he is regarded as a great dramatist.

Shaw's influence on the contemporary generation was immense. His influence became manifest in a group of other dramatists, the most important of whom are Granville Barker and John Galsworthy. The former turned his attack against the repression of the individual by the Victorian conventions and Galsworthy directed his attack against the crushing of the individual by society.

In recent years, the new tradition has received even a greater momentum. *Robert's Wife* (1937) a typical problem play of the day, sets forth the clash between a clergyman and his modern minded wife who refuses to give up her birth control clinic to please her traditional husband.

To sum up, drama in the Nineties became a drama of ideas based on contemporary social conditions. The subjects of

tragedy were usually taken from actual life and most of them dealt with some problem of social or moral import. In comedy the best works of the age are marked by a revival of the old "manners style" with plenty of satire and Shaw has introduced a new type of drama in his realistically fanciful comedies, but in tragedy it is invariably a conflict of a new idea with an old.

It would be wrong to think, however, that modern drama confined itself to Problem Plays of Naturalistic School alone. There were other types as well. They were mainly :

The Romantic type :—In spite of the hankering for Problem Plays, the average theatre-goer had still a craze for the unusual, the romantic. The most important writer to satisfy this craze was James M. Barrie who set his plays against the backgrounds of magic islands and of Never, Never lands. Barrie was endowed with rich fancy and with his *Admirable Crichton* and *Peter Pan* (the boy who would never grow) broke a new ground of romantic tradition. Barrie is admittedly full of fantasy with a touch of satire. His characters are frankly impossible and the word of fantasy which has created in his plays distinctly sets him off as a pioneer of a new dramatic style.

The Modern Poetic Drama :—Another group of modern plays goes by the name of Poetic Drama. Poetic dramas may be said to have come into existence as a reaction to the extreme realism of to-day. Many poetic dramas of the day are characterised by a sense of deep disgust with the modern city and civilisation. A definitely lyrical quality is well-marked in all these plays. In a sense these poetic dramas show a revival of the stylistic tradition of the Elizabethan playwrights. These poetic dramas owe much to inspiration of Drinkwater, Masfield, Stephen Philips, James Elroy Flecker and T. S. Eliot whose plays give an assurance to those who plead

for the application of poetry to the stage or those who have so long doubted the possibility of finding a dramatic speech based on the qualities discovered in modern verse.

Expressionistic School of Drama :—A third development of drama in the present age is the "expressionistic school" that was first experimented in Europe, and from there it found its way into England. The aim of this school of dramatists was to express the "soul experience" of character. The aim of the expressionist is to do more than merely represent a thing realistically. His business is to bring out the essential qualities of an object. An expressionist dramatist will not simply show his characters objectively but will try to show the workings of their mind as well. An expressionistic play is, therefore, less a story than a picture of the soul of characters and the technique followed is quite novel indeed. Here is an example. Mr. Zero, a character in Elmer Rice's *Adding Machine* (an American expressionistic play), is a starving wretched clerk (and as the name implies represents his class of unfortunate workers). In scene 2, Mr. Zero works at a desk opposite that of a plain middle aged woman who reads aloud, from a pile of slips before her, figures which Mr. Zero enters into a ledger. As they work they think aloud. The remarks of one are not audible to the other. The woman thinks what might have been had she been able to attract Mr. Zero. She wishes she were dead and contemplates suicide. Mr. Zero, too, in the same manner contemplates (विचार करना) what he will say to his Boss for an increase of his wages as a reward for his faithful services during the last twenty-five years. This device of thinking aloud is not altogether new in English drama but the expressionists have made a wider use of it in order to bring out the very soul of the characters.

Presently the Boss comes and informs Mr. Zero that the office is going to instal adding machines (mechanical devices

that adds figures automatically) and that he is sorry that Mr. Zero's services, would no longer be required. In bitter anger, Mr. Zero kills his Boss. But before the murder takes place, the audience hears the sound of soft music; the sound of the mechanical player of a distant merry-go-round. Part of the floor on which the desk and stools are standing begin to move, at first slowly and then rapidly. The music swells. To this are added other off-stage effects: the sound of the wind, the waves; the galloping horses, the automobile siren, crash of glass etc. The sound becomes deafening, maddening, unendurable. Suddenly there is a terrific peal of thunder. There is a flash of red for an instant and then everything is dark. The murder takes place although the murder is not shown, but the impulse to murder is projected through the terrible sounds described above. This is the technique of impressionistic school which depends upon the co-operation of the electrician, the science artist and the producer much as we find in modern screen pictures.

Concluding we may say that Modern English Drama is marked by variety and rare vitality. In addition to the three main varieties, the modern English style has witnessed other types of drama as well—the *Chronicle Plays*, the *Melodrama*, and *Dramatised Novels*. Moreover, there are plenty of musical *operas* and *ballets* too to show that the modern English stage has been able to revive the old tradition of dramatic variety and richness. Of course, the two world wars through which England passed in recent years were great handicaps which affected the stage to a great extent but the theatre has survived the shocks and it can be legitimately (वास्तविक रूप से) expected that the future of English drama is bright.

SPECIAL INTRODUCTION

General Summary :—In the countryhouse of Charles Winsor named Melden Court near New Market a theft took place at about 10.30 p. m., when it was raining heavily. One of the guests of Winsor, De Levis by name had gone to bathroom and on his return found about £ 1000 notes, which he had obtained that very day by selling his mare named Rosemarry to a bookman, Kentman by name, missing from under his pillow. The whole affair appeared to be highly mysterious. While going to the bathroom De Levis had locked his room and taken the keys with him. The other persons present in the house at that time were General Canynge, Captain Dancy and his wife Mabel, and Margaret Orme, a society woman. Winsor felt outraged that a scandal like this could happen in his house and in spite of himself sent information to the police. Inspector Dede soon came upon the scene along with a constable and started investigation but to no purpose. He formed several theories but one theory seemed to be very probable. The back window of the room opening on the balcony was open. The creeper near the corner of the balcony was found broken and a boot mark had been left within the room near the window. So the thief had probably walked in before the door was locked, probably during dinner, and lay concealed under the bed and escaped through the window by dropping from the balcony. But when he went down to examine the wet ground below, there were no foot marks on the wet ground. The Inspector got puzzled and left the place with an intention to contact Kentman and see if he could obtain the numbers of the notes and trace the thief through those numbers.

2-11, 2-12, 2-13, 2-14, 2-15

Meanwhile, however, De Levis had formed his own theory. He saw that the distance between the rail of his balcony and the rail of the balcony of Captain Dancy's room next to his was only seven feet. In the morning of that very day Dancy had earned from him a 10-pound note by jumping on to the top of a narrow book case and could balance himself there very easily. One, who could jump standing to that height in a parlour, could jump that distance of seven feet also very easily. Dancy was, moreover, in hardship and the money stolen was obtained by De Levis by selling the mare which Dancy had given him to save its upkeep under the impression that the mare was a worthless one, but later on he was sorry for his mistake. In the circumstances, the theory of De Levis was that none other than Dancy himself had stolen the money.

Dancy was summoned to confront (सम्मुख होना) him but he denied the charge and protested his innocence; but General Canynge happened to put his hand on Dancy's arm and found it wet. The suspicion was, thus, confirmed as it was raining when the theft took place. Still they decided to stand by Dancy if De Levis persisted in his accusation. They threatened him further that he would be socially boycotted if he spread the scandal without any solid proof.

De Levis, however, did not stop. After three weeks he renewed his accusation. But he was told to retract (वापस लेना) his charge and apologise or he would have to face Dancy in the Courts for defamation. Dancy went a step further and called him a 'damned Jew' and he replied by calling Dancy a thief. Dancy challenged him to a duel to vindicate (रक्षा करना) his honour, but De Levis retorted (फौरन जवाब देना) by saying that "a dead man tells no tales." When the matter came to this pass, Dancy was advised by all his friends to go to law. Dancy at first hesitated on the plea that he had not money to bear

the costs. But he had no way out. He proposed to his wife to leave London and to go to Africa. He said that he was sick of his tame life at home. But his wife, who had no knowledge of these developments till she heard it from Margaret only a while before Dancy came to tell of this proposal, was particularly insistent for the case. Leaving for Africa would be interpreted as running away, so the case had to be fought out.

Three months later, the case started. The police too were not inactive. They got hold of the numbers of the notes from Kentman and published them in the papers. In the evening of the day in which the numbers were published, Gilman, a grocer, came to Jacob Twisden, the solicitor of Dancy and placed before him a 50-pound note, which was one of those stolen notes. He had got it from an old customer, an Italian wine-seller, Ricardos by name, who had cashed the note at his counter some time ago. As soon as he discovered that one of the "stopped" notes was in his possession, he thought it his duty to drive to Ricardos without loss of time and to bring him down to see Twisden.

Twisden kept the note with him and dismissed Gilman by giving him its value. Next he summoned Ricardos before him and came to know that Dancy had given it to his daughter along with the other notes amounting to £ 1000 about three months ago. Explaining he said that Dancy had a love-affair with his daughter, but since he married another woman he had to pay her the amount as a debt of honour. With these words he produced another note (a 100-pound note) which was still with him and with which he intended to buy her a necklace.

Twisden kept that note too, and summoned Dancy before him on the following morning. Meanwhile he had got Ricardos' story verified by sending his junior partner, Graviter, to Ricar-

dos' house. He contacted his lawyer, Sir Frederic, also and told him to give up the case. His duty to his profession was greater than his duty to his client. So he could no longer go on with the case. Dancy too had to confess.

Now Dancy was advised to run to Morocco to escape humiliation (अपमान) and join the war there. But the opportunity did not come. When he was still in his house, about to take leave of his wife, the Police Inspector came with a warrant of arrest. And Dancy to escape humiliation fired neatly through his heart and made an end of his life.

मुख्य सारांश :—चार्ल्स विन्सर के मेलडन कोर्ट नामक ग्राम्य आवास में, जो न्यू-मार्केट के निकट था, लगभग साढ़े दस बजे रात्रि में जबकि मूसलाधार वर्षा हो रही थी, एक चोरी की घटना हो गयी। विन्सर का एक मेहमान जिसका नाम डे लेविस था स्नानगृह में गया और लौटने पर उसने पाया कि उसके लगभग १००० पौंड के नोट जिन्हें उसने अपनी रोजमेरी नामक घोड़ी, केन्टमैन नामक घुड़दौड़ में शामिल होने वाले आदमी के हाथ वेच कर प्राप्त किये थे, उसकी तकिया के नीचे से गायब थे। सारी घटना अत्यन्त रहस्यमय मालूम होती थी। स्नानगृह में जाते वक्त डे लेविस ने कमरे को बन्द कर उसकी चाभी अपने पास रख ली थी। उस समय जो लोग उस घर में वर्तमान थे वे थे जेनरल कैनिंज, कैप्टन डैन्सी एवं उसकी पत्नी मैवल, और मारगरेट ओर्मी नाम की एक उच्चस्तरीय समाज में विचरण करने वाली महिला। विन्सर ने इसे अपना अपमान समझा कि उनके मकान में इस किस्म की निन्दाजनक बात या धोखाधड़ी वाली घटना हो और इसके लिए उन्होंने स्वयं पुलिस को इस सम्बन्ध में सूचना भेजी। इन्स्पेक्टर डेडि फौरन एक सिपाही के साथ घटनास्थल पर पहुँचे और जाँच-पड़ताल शुरू की किन्तु कोई फल न हुआ। उन्होंने अनेक अनुमान लगाये किन्तु उनमें से एक ही अनुमान अत्यन्त सम्भव लगा। कमरे के पीछे की खिड़की जो छज्जे की ओर खुलती थी, खुली हुई थी। छज्जे के कोने वाली लता टूटी हुई पायी गयी और कमरे में खिड़की के निकट जूते का एक निशान पाया गया। अतः चोर

सम्भवतः कमरा बन्द किये जाने के पहले ही उसमें घुसा होगा, सम्भवतः मध्याह्न भोजन के समय ही, जो पलंग के नीचे छिपा रूहा होगा और खिड़की की राह से निकल कर छज्जे से कूद कर भागा होगा। किन्तु जब वह (इन्स्पेक्टर) नीचे की गीली भूमि का निरीक्षण करने गया तो गीली जमीन पर पैर का कोई निशान न था। इन्स्पेक्टर चकरा गया और उस स्थान से यह इरादा लेकर चला कि केन्टमैन से मिला जाय और हो सके तो नोटों के नम्बर लेकर उनके सहारे चोर का पता लगाया जाय।

इसी बीच किसी प्रकार डे लेविस ने भी अपना एक अनुमान लगाया। उसने देखा कि उसके छज्जे के घिराव और बगल वाले कैप्टन डैन्सी के कमरे के छज्जे के घिराव के बीच की दूरी केवल सात फीट थी। उसी दिन सुबह में डैन्सी ने एक सँकरे किताब के खाने के ऊपर उछल कर चढ़ कर और आसानी के साथ अपने को संतुलित रख कर उससे दस पौंड की बाजी मारी थी। जो एक कमरे के अन्दर खड़े-खड़े उस ऊँचाई तक उछल कर चढ़ सकता है, वह उस सात फीट की दूरी को भी अत्यन्त आसानी के साथ उछल कर पार कर सकता है। फिर, डैन्सी कठिनाई में था, और चुराया गया धन डे लेविस ने उस घोड़ी को बेच कर प्राप्त किया था जिसे डैन्सी ने उसे पालने-पोसने के व्यय-भार से मुक्त होने और उसे निकम्मी घोड़ी समझ कर डे लेविस को दे दिया था जिसके लिए बाद में वह अपनी इस भूल पर दुःखी था। घटनावश डे लेविस का अनुमान था कि डैन्सी के सिवा और किसी ने धन न चुराया था।

उसने डैन्सी को सम्मुख उपस्थित होने को बुलाया किन्तु उसने आरोप का खण्डन किया और अपने को निर्दोष बतलाया; किन्तु जेनरल कैनिंज ने अकस्मात् अपना हाथ उसकी बाँह पर रखा तो उसे भींगी हुई पाया। इस प्रकार सन्देह की पुष्टि हो गयी क्योंकि चोरी होने के वक्त वर्षा हो रही थी। फिर भी उन लोगों ने यह निश्चय किया कि यदि डे लेविस अपने दोषारोपण में अटल रहेगा तो वे लोग डैन्सी का पक्ष ग्रहण करेंगे। फिर उन्होंने उसे इस बात की भी धमकी दी कि यदि वह बिना कोई ठोस प्रमाण के इस

लज्जाजनक घटना के सम्बन्ध में प्रचार करेगा तो वे लोग उसका वायकाट करेंगे।

डि लेविस फिर भी रुका नहीं। तीन सप्ताह के पश्चात् उसने फिर अपने आरोप को उठाया। किन्तु उससे यह कहा गया कि वह अपना अभियोग वापस लेकर चूमा माँगे अन्यथा उसे अदालत में मान हानि के अभियोग में डैन्सी का मुकाबला करना होगा। डैन्सी एक कदम और आगे बढ़ गया और उसे 'वेहूदा यहूदी' कहा जिसका उत्तर उसने डैन्सी को चोर कह कर दिया। डैन्सी ने अपनी प्रतिष्ठा के रक्षार्थ उसे द्वन्द्वयुद्ध के लिए ललकारा, किन्तु डि लेविस ने फौरन यह कह कर जवाब दिया कि 'मरा घोड़ा घास नहीं खाता।' जब बात यहाँ तक बढ़ी तो डैन्सी के सभी मित्रों ने अदालत की शरण लेने को कहा। डैन्सी तो पहले हिचका और यह बहाना किया कि उसके पास खर्च करने को पैसे नहीं हैं। किन्तु उसके बचने की कोई सूरत न थी। उसने अपनी पत्नी से लंदन छोड़ कर अफ्रिका चलने को कहा। उसने बतलाया कि वह घर के नीरस जीवन से ऊब गया है। किन्तु उसकी पत्नी जिसे इन बातों का पहले कोई पता न था, और जिसने डैन्सी के ऐसा प्रस्ताव रखने के एक दिन पहले मारगरेट से इस सम्बन्ध में सुना था, विशेष रूप से मुकदमा करने के लिए अटल रही। अफ्रिका जाने का मतलब होता भाग जाना, अतः मुकदमा करना ही पड़ा।

तीन महीने के बाद मुकदमे की सुनवाई शुरू हुई। पुलिस भी निष्क्रिय न थी। उन लोगों ने केन्टमैन से नोटों के नम्बर प्राप्त कर लिये थे और उन्हें पत्रों में प्रकाशित करा दिये थे। जिस रोज नम्बर प्रकाशित हुए थे उसी दिन शाम को गिलमैन नामक एक बनिया डैन्सी के वकील जैकोब टिव्सडन के पास आया और उसके सामने ५० पौण्ड का एक नोट रखा जो चुराये गये नोटों में से एक था। उसने रिकारडस नामक एक इटालियन शराब बेचने वाले से इसे प्राप्त किया था जो कि उसका एक पुराना ग्राहक थी और जिसने उस नोट को कुछ दिन पूर्व उसकी दुकान पर भुनाया था। जैसे ही उसे पता लगा कि 'निकृष्ट' नोटों में से एक उसके

अधिकार में है, उसने अविलम्ब रिकारडस के पास जाना और उसे टिव्सडन से मुलाकात करने को ले आना अपना कर्तव्य समझा।

टिव्सडन ने नोट अपने पास रख लिया और गिलमैन को उसका मूल्य देकर विदा किया। फिर उसने रिकारडस को बुलाया और उससे मालूम किया कि डैन्सी ने लगभग तीन महीने पहले इस नोट को १००० पौण्ड के करीब अन्य नोटों के साथ उसकी लड़की को दिया था। सारी बातों को समझाते हुए उसने कहा कि डैन्सी और उसकी लड़की में प्रेम-सम्बन्ध था, किन्तु जब उसने किसी अन्य स्त्री से विवाह कर लिया तो उसने अपने सम्मान के रक्षार्थ वह रकम दी। यह सब कहते हुए उसने (रिकारडस ने) एक दूसरा नोट (सौ पौण्ड का नोट) जो उसके पास अभी तक था और जिससे वह अपनी लड़की के लिए एक हार खरीदने वाला था, उसे निकाल कर दिया।

टिव्सडन ने इस नोट को भी अपने कब्जे में किया और दूसरे दिन सवेरे डैन्सी को बुलाया। इस बीच उसने अपने निम्न सहकारी ग्रैविटर को रिकारडस के घर भेज कर उसके कथन की पुष्टि कर ली। उसने उसके वकील सर फ्रेडरिक से भी इस सम्बन्ध में बातचीत की और उसे इस मुकदमे को उठा लेने को कहा। अपने मवक्किल से अधिक उसे अपने पेशे का ध्यान था। अतः वह मुकदमे को लेकर अब और आगे नहीं बढ़ सकता था। डैन्सी को भी यह स्वीकार करना पड़ा।

अब डैन्सी को यह सलाह दी गयी कि वह अपमान से बचने के लिए मोरको चला जाय और वहाँ सेना में भरती हो जाय। परन्तु ऐसा अवसर न आया। जब वह अपने घर में ही था और अपनी पत्नी से विदा होने वाला था कि पुलिस इन्स्पेक्टर गिरफ्तार का पत्र लेकर पहुँच गया। और डैन्सी अपमान से बचने के लिए अपने हृदय में गोली मार कर मर गया।

The Title :—Galsworthy in this play has taken as his theme a simple crime of theft and investigated the abstract idea of loyalty. He has exemplified (उदाहरण दिया) it in different

forms : class loyalty, racial loyalty, loyalties of marriage, of friendship, of profession and of tradition, and in the end has thrust home his moral that loyalty is not enough. In other words, Galsworthy has tried to show that sometimes people are blind in their loyalty and stick to a person for the sake of loyalty only at the cost of justice or righteousness (ईमानदारी). But this is not proper; nor is it sufficient to win a point. To be loyal to a friend is no doubt our duty, but there is a higher duty too which should not be forgotten by us. The one is based on narrowness and the other is based on a broad and Catholic attitude of mind, before which all narrowness should give way, though it may mean a good deal of mental suffering. This is well-illustrated in the drama. When De Levis accuses Captain Dancy of having stolen his money it once leads to a cleavage (द्वार) between De Levis and all the others. De Levis, a young Jew, is already mentally disliked by his Christian friends though outwardly the relation is friendly. That is because of his money. But at heart his Christian friends have a feeling against him. Winsor calls him a "bounder" who "gets himself disliked" as he "pushes himself" and is "deathly keen to get into the Jockey Club." It's amusing to see him trying to get round old St. Erth." His dressing gown, his general manners—all come in for comments.

This feeling, however, is not on the surface till there is an open clash with Dancy, when Winsor, General Canynge, Margaret Orme and the others go openly against De Levis though some of them know De Levis' charge to be true. They stick together and stand by Dancy showing that blood is always thicker than water. General Canynge stands by him even though he is sure that Dancy is the thief. So also does Winsor. To Major Solford Dancy was not only English but also an old school-fellow, a brother-officer and a pal (लैंगोदिया यार) whom he could not but support and "see through", if he could. Even

the young clerk of Twisden (the solicitor of Dancy) would give a lot to see Dancy win. "It's—it's like foot-ball—you want your side to win", he says. Margaree speaks of the two of the jurors who are Jews; according to her Dancy should have objected to that, but she fails to see that De Levis, too, might have objected to the other ten, being all English. Mabel, too, gives expression to the same feeling when she says that "loyalty comes before everything." All these are expressions of loyalty : of class, of race, of friendship, etc., based on some narrow outlook. But sometimes "loyalties cut up against each other," and higher loyalty, loyalty to duty and profession should have the priority. Just a little expression of this loyalty is seen when Twisden withdraws himself from the case. All the same, he, too, is eager to save Dancy and advises him to escape to Morocco. The answer of Galsworthy to this kind of loyalty, however, is clear and explicit (एकदम). When Inspector Dede says "The Law is the Law" and he cannot but perform his duty to his profession by arresting Dancy, and when he remains unmoved in the face of Mabel's pathetic appeal to consider two lives, "married only four months", we know something of Galsworthy's attitude towards this kind of narrow loyalty.

Mabel's loyalty to her husband is, however, on a different plane. She loves her husband deeply (as is probably very natural) in spite of the fact that Dancy had a love-affair with another girl and is eager to save him at any cost. We are all sympathetic for her (along with the dramatist himself) but that cannot save him as the grim reality of life is no respecter of personal considerations.

Critical Remarks : *Loyalties* is the second of Galsworthy's chief theatrical successes, the first being "*The Skin Game*", and had its first opening at the St. Martin's Theatre, London, in March, 1922. As a play it received great praise from all

and sundry, and even to-day it is considered to be one of the few plays on which Galsworthy's claim as a playwright rests. In truth many a play suffers from superfluous (अनावश्यक) characters, sentimentality, lack of dramatic situations, and other artistic qualities, but *Loyalties* is free from these faults. It is artistically perfect and its craftsmanship excellent. To be sure, it is a superb play in which a skilful combination of situation adds up to a sum greater than its parts; and it demands greater cooperation from its actors than any of Galsworthy's earlier plays, the characters of Dancy and De Levis, in particular, requiring perfect playing if the balance of the play is to be maintained. In truth much of the success of the play depends on this aspect of performance which demands the maximum skill of the actors. For example when in Act I, Scene I, Treisure, the butler (खानसामाँ), enters in response to his master's summons, De Levis gives him a quick, hard look noted and resented by Winsor. The actors playing these roles must be capable of expressing these feelings of suspicion and anger properly otherwise the whole thing shall become lifeless and insipid (निस्तेज, अरुचिकर). In the same manner, after De Levis has returned from the balcony, having evolved (ह्रस्व से प्रकट करना, ज्ञात करना) his theory of how the theft had been committed, his face expresses a curious excitement. The actor doing his role must know how to interpret this meagre (अपर्याप्त) direction, whether the expression should be one of triumph or hatred or regret or compassion. There are numerous other examples of this nature which demand utmost skill on the part of the actors if the play is to be rendered successfully on the stage.

The theme (or subject-matter, कथानक) of the play is a simple crime of theft committed in the country-house of Charles Winsor (Melden Court) near New-market. De Levis, a Jew and guest in his house, has lost about £1000 and the money

LTY.-3

was removed from his room while he had gone to the bathroom at about 10.30 at night. At first De Levis suspects the servants of the house but his suspicion finally falls on another guest of the house, captain Dancy, a poor retired army officer, and he begins to accuse him openly, offering at the same time his grounds for suspecting him. Finally to vindicate (बचाना, दोषादि से मुक्त करना) his honour, Dancy takes the matter to court but the sudden and unexpected discovery of two of the stolen notes leads to his undoing. His counsel gives up the case and the police come to arrest him, and finally, to save himself from dishonour, Dancy puts an end to his life with a pistol fired neatly through his heart.

Taking this theme of a simple crime of theft, Galsworthy has investigated in this play the abstract idea of loyalty in many forms—class loyalty, racial loyalty, the loyalty of marriage, of friendship, of profession, and of tradition; and in the end he brings home his moral lesson to us that loyalty is not enough. Almost all the characters of the play align (कतार बाँधना) themselves with Captain Dancy, some of them with full knowledge that Dancy had stolen the money, as soon as De Levis begins to accuse him for the only reason that De Levis is a Jew. Even Jacob Twisden, who gives up Dancy's case because his loyalty to his profession and law outweighs (मूल्य में अधिक होना) his loyalty to his client, at heart sympathises with him and advises him to run away to Africa at once to save himself from the dishonour of police action. But ultimately they fail to help him, before the rigours (कठोरता) of law, and Dancy takes the help of his pistol that never fails. The play therefore gives a moral like all other plays of Galsworthy, and may be rightly called a "play of idea".

Whatever may be the impression of the play it cannot be denied that the play seeks to achieve a very difficult theatrical

effect by presenting the conflict of two characters, De Levis and Dancy, that ends in the ruin of the latter.

Is the play then a tragedy? No doubt it is; but judged by the standard of classical or Shakespearian tragedy *Loyalties* cannot be called a high-tragedy. Dancy is not a tragic hero in the conventional (प्रानुसार) sense of the term. Except that he was a fine soldier once, he has no qualities to set him off as a towering personality whose end may evoke the feelings of pity and fear. His sad end is fearful no doubt but he has no greatness of character to touch our spring of sympathy. Only once in the end when he is with Mabel we feel for him but even there it is rather for Mabel's sake that we feel a bit moved. For Dancy's end his own action is responsible and we feel that Dancy gets what he deserves. But what about Mabel? So far as she is concerned, the play certainly illustrates Galsworthy's fine treatment of that impression of waste which Professor Bradley has so ably discerned. (भेद करना, देखना) in Shakespearian Tragedy.

In *Strike*, another equally reputed play of Galsworthy, he has maintained the classical unities of time, place and action and has followed the principle of utmost artistic economy. Here, of course, we do not have the unities of time and place, but we have the unity of action, the different stages of this action being well-marked. The action, again, moves quickly, the *denouement* (नाटक का उपसंहार) following as rapidly as the climax (चरमोत्कर्ष) is reached. For example, as soon as Gilman comes to Twisden with his £50-note (and that is the place where the climax is reached), we know how the play is going to end, and the end too comes as quickly as is expected. This rapidity of movement from start to finish, combined with the principle of economy has made the play highly classical in execution, though not in theory.

The play has rare touches of humour also, its humour

being supplied mostly by Margaret Orma. Whenever she comes before us we expect some sort of enjoyment. Another character that contributes to this humour is Augustus Borring. Of course, he does not play much part in the drama; we see him only once, but he leaves an impression so that we cannot forget him. The stammer (हकलाना) or the click (खड़खड़ाहट) in his speech is amusing indeed. Then we have Inspector Dede whose amateurish way of investigation also tickles our sense of amusement.

The dialogue of the play is extremely natural and heightens the impression of naturalness which the dramatist wants to convey. Added to this the complete absence of sentimentalism, even when the most pitiful scene between Dancy and his wife is introduced, makes the play natural and life-like. On account of these elements of naturalness the play is pleasing even though the theme is sad, and has note of the elements that makes a play usually melodramatic (उत्तेजनापूर्ण संयोजित नाटक के समान).

Central Idea :—The central idea of the play is that human beings have a blind, prejudicial attitude in their life and form themselves into groups on racial considerations. In the play De Levis, a young rich Jew, is apparently (स्पष्टतः) a friend of some English people but these English people do not like him at heart for the simple reason that he is a Jew. Now this apparent agreement gives way to positive hatred when De Levis begins to accuse Captain Dancy of stealing his money. Even though the charge is based on solid grounds, Dancy is backed by all his English friends, and in the same way the court room is thronged (सीढ़ होना) by the Jews, all sympathisers of De Levis, to see if his charge is proved. All this is an expression of blind racial loyalty which is deep-seated in everybody. Apart from this kind of racial loyalty, there are other kinds of loyalties, too, in our life—class loyalty, loyalty to tradition etc. But mere loyalty is not enough. Sometimes one kind of loyalty comes into conflict (संघर्ष) with another kind

of loyalty, and then we have to choose and follow our conscience (विवेक), and do the right thing, otherwise we shall be found wanting as human beings. Moreover, blind loyalty is a vice (दोष) which every human being should try to avoid.

The Characters

(1) Ferdinand De Levis :—There are two main characters in *Loyalties*, one is Ronald Dancy and the other is De Levis. De Levis is a dark and good-looking rich young Jew who tries to push himself forward and get a place in the society of London. He is keen on getting into the Jockey Club and tries to win the support of old St. Erth, a peer (एक उच्च पद का व्यक्ति) of the realm (राज्य), for this. On account of this eagerness to see himself in the forefront (सबसे आगे, अगली पंक्ति में) the young Jew is an object of general dislike, though openly none tells him anything for his riches. But behind his back his Christian friends are critical of him for his rich and gaudy (मड़कीले) dress, his manners and what not. Pointing to his flowered gown Charles Winsor tells his wife, "Phew! did you ever see such a dressing gown?" In fact to everyone of his Christian friends he is the traditional Jew, an object of contempt (वृत्ता) and derision (उपहास), a bounder (an ugly fellow), though on the surface there is nothing wrong.

De Levis, however, is very intelligent. When others are puzzled over the theft and fail to come to any correct conclusion about the thief, De Levis forms his theory which proves to be correct. His intelligence and sharp power of observation enable him to reason correctly and draw a correct conclusion. When the mystery of the theft deepens he remembers that the filly (बछेड़ी, घोड़ी) on which he raised his stolen money was given him by Dancy to save himself her maintenance; that Dancy was mad about her ever since; that he knew from Gosh that he had sold her to Kentman and been paid in cash; that Dancy was

in straitened (अभावग्रस्त) circumstances; that his room was next to his; that the distance between their balconies was only seven feet; that Dancy could jump like a cat; that the creepers on his balcony on Dancy's side were crushed; and that when De Levis went to his bath room Dancy's room was open and when he returned he found it shut. None of these important factors escape his eyes, and putting two and two together (सारी बातों को समझ-बूझ कर) he arrives at the right conclusion.

He is, again, sharp enough to see that when he accuses Dancy all are annoyed with him and threaten to boycott him socially on racial ground only. He knows that all have combined against him to let him down. He knows the hand of old St. Erth to keep him out of the Jockey Club. But he is no coward and knows how to retort (बदला लेना). When Lord St. Erth calls him a venomous (जहरीला, विद्रोहपूर्ण) young man, he replies sharply that it is not he who is venomous but the whole lot of them who like a pack of hounds chase him as he is not one of their breed. In the same manner when Dancy challenges him to a duel to settle the issue he makes a subtle (चतुर) insinuation (चापलूसी) and says, "You're very smart—dead men tell no tales".

In truth, De Levis has the courage of his convictions (अपराध-निर्णय). He is bold and has a sense of decency too. When Dancy grows bellicose (झगड़ालू) and wants him to retract (वापस लेना) his words and apologize (माफी माँगना) in writing for his "reckless and monstrous charge" he says, "I will sign nothing. The charge is true. I'm going. You'll hereby try violence in the presence of your wife, and if you try it anywhere else—look out for yourself." A dignified and bold answer indeed!

Whatever may be the impression about De Levis from the traditional Christian point of view, the fact remains that De Levis is not what he is supposed to be. He, of course, does not listen to the appeal of Mabel to withdraw his wicked

charge, but that is because Dancy has called him a damned Jew. This racial insult is what he cannot stand. "Yesterday I might possibly have withdrawn to spare you. But when my race is insulted I have nothing to say to your husband." In his doggedness (हड़ता) to pursue his enemy, he is almost a parallel to Shakespeare's Shylock, the difference between De Levis and Shylock being only of degree, not of kind. The Christians are traditionally Jew-baiters (यहूदियों को चिढ़ाने वाले) and it is only natural that a Jew will strike back and feel as Shylock felt : "if you prick us do we not bleed ? And if you wrong us should we revenge ?" De Levis feels the same national dishonour and so he is so keen on pursuing Dancy, yet he is not like Shylock. He is loyal to his race only in self vindication (आत्म-समर्थन) and for the honour of his race. Otherwise he is generous. When the charge is established he does not care for his money. He has a sense of pride and is satisfied that he is "proved right" and the money may be given to charity.

(2) **Ronald Dancy** :—Ronald Dancy is a retired Army Officer, a D. S. O., with a pale determined face and high cheek bones, deep-set (घेंसी हुई) dark eyes, reddish crisp hair, and looks like a horse-man. He is poor and reckless, his recent marriage being an instance of this recklessness. He is, however, expert in parlour tricks, and can jump four feet standing and has no scruple (संकोच) to earn even a small amount like a tenner by resorting (आश्रय लेना) to such cheap tricks. He is a sharper (ठग, ताश के खेल में ठगी करने वाला) and swindler (धोखा देने वाला) and can stoop (कुटना) down to any meanness to satisfy his needs. No wonder, therefore, that he steals the money of De Levis and yet calls him a "damned Jew" when accused of theft by him. He is "a soldier and a gentleman" in the eye of General Canynge, and to Major Colford he is always his "old (dear) boy". Yet he is essentially a villain.

The real clue to his character is given by Margaret when she is (in Act II, Sc. II) tells Mabel, his wife, that Dancy is a desperate (बल्लरनाक) man, a most dare-devil (वेपरवाह) person who can't simply live without danger. She says, "there are people who can't live without danger... They are all right when they're getting the D. S. O. or shooting a man-eater; but if there's no excitement going, they'll make it—out of sheer craving (बालसा). I've seen Ronny Dancy do the maddest things for no mortal reason except the risk." This is really a correct assessment of Dancy's character.

Such persons are again highly reserved and uncommunicative (अल्पभाषी). If a desperate person is to speak about himself he has to reveal many unpleasant things about himself, which he can't really afford to do. He is, therefore, bound to put on an air of reserve. Dancy is, for the same reason, uncommunicative and tries to keep up a show of goodness before his innocent wife. But the drama reveals his true character. He had a secret amour (प्रणय) with a young girl, the daughter of an Italian wine-seller in London. But he broke her heart and subsequently married Mabel and tried to satisfy his former lover by paying her a sum of £ 1000 as a debt of honour. It was to obtain this sum that he did the most desperate thing of stealing De Levis' money. But more often than not truth prevails in this world and Dancy is found out in spite of the fact that he is backed by all his fellow-men.

In spite of his being a desperate character Dancy sometimes fails to preserve that equanimity of mind which is necessary to hide one's guilt. As soon as he hears that the police are coming to investigate the case, he says, "The deuce! Are they coming?" Apparently this is only an expression of annoyance at the scandal in a gentleman's house, but this is really a betrayal (भेद खोलना) of his guilt, which a psychologist

would easily understand. Subsequently when Dancy begins to scandalise him openly he first wants to settle the issue by a duel and then he demands an apology from him in writing. Next, when his friends advise him to go to courts to vindicate honour he offers the plea of poverty saying that the case is an expensive business and he is hard up. Finally, he proposes to his wife to "cut and get out to Nairobi" as he is sick of "a ghastly tame-sort of life" in London. This anxiety to avoid the case and to get away from London is only betrayal of a guilty conscience and an expression of nervousness which he felt in his heart of hearts. Finally, however, his real nature asserts itself, and when he finds that his guilt has been proved and he has no way out of his humiliation he decides to take his life with his own hands, which he does with a pistol shot right through his heart. This desperate and sudden decision to put an end to his life is perfectly in keeping with his character. Margaret is right, therefore, when she says to Mabel, "wives are at a disadvantage, especially early on. You've never hunted with him, my dear. I have. He takes more sudden decisions than any man I ever knew. He's taking one now, I'll bet."

So Dancy leaves the impression of a screeny, dubious (संदिग्ध) character, yet the devil must be given his due. If he has anything redeeming (उद्धार करना, बचाना) in him it is his roman courage that does not allow him to court arrest to be dragged to a life of imprisonment and humiliation. As Brutus in Shakespeare's Julius Caesar runs on his sword to avoid the ignominy (अपमान) of defeat so also Dancy prefers self-destruction to a life of imprisonment. Secondly, whatever might have been his past, after his marriage he lives a clean life installing his wife in the place of his former lover. Yet, when he is weighed on the scale he is found lacking in those moral qualities that naturally win our sympathy.

(3) **Jacob Twisden** :—Jacob Twisden is a solicitor, being the senior partner of the solicitors' firm called *Twisden & Graviter*. He is tall and narrow and sixty-eight years of age. He is grey-haired with narrow whiskers curling round his narrow ears. He wears a long, narrow-tailed coat and strapped trousers on his narrow legs. His nose and face are also narrow and shrewd and kindly, and he has a way of narrowing his shrewd and kindly eyes. This is how Galsworthy describes the old solicitor in his first appearance on the stage. Indeed the word *narrow* is writ large on his features but not so his reputation. He is a great solicitor of ripe experience and people place their confidence in him whenever they need any legal assistance. So is it that Dancy comes to him with his case against De Levis. So is it that Gilman comes running to him for his advice when he (Gilman) discovers one of the stolen notes in his possession. In truth he is a reputed solicitor on whom a man can safely rely.

There is, however, a touch of idiosyncrasy (मानसिक या शारीरिक विशिष्ट प्रकृति) in him. He does not smoke and cannot stand its smell either. It is for this reason Margaret Orme, a confirmed smoker, hesitates to smoke in his room when he is still in court, as this may give Mr. Jacob a fit. But behind this hesitation, however, there is a spirit of mischief for she wants to enjoy some fun at the cost of the old man. Thus we find that as soon as Jacob comes back from court his face begins to twitch (कटका देना), and as he starts sniffing the air, she exclaims, "Dear Mr. Jacob, I'm smoking. Isn't it disgusting?" Surely it is disgusting to the old man, though he is helpless and only opens the window after some time to let in fresh air.

Except for this humorous side of his character, Twisden impresses us as a serious sober man who places his duty to his profession and the law above everything else. When he hears

the story of Ricardos and knows that Dancy is the real thief he decides to withdraw from the case. Graviter, his junior partner, tries to argue with him and says that Dancy came to them in confidence and to withdraw from the case on that ground would be to let him in for a prosecution against him. That would be a sort of breach of faith. But Twisden does not accept his suggestion. He wants Graviter to remember that they have a duty to their profession. There's a fine calling, and on the good faith of solicitors a very great deal hangs. Apart from themselves, there is Sir Frederic, their barrister. They should not let him go on in the dark. He must be informed of the new development, for complete confidence between solicitor and counsel is the essence of their professional honour. He does as he says and the case takes a different turn. In spite of this loyalty to his profession, and to the profession of law, however, he offers to help Dancy to escape to Morocco—this is indeed an apparent contradiction between what he professes a while ago and what he tries to do later on. This shows that in spite of every thing Twisden cannot forget his loyalty to his client and is eager to save him in his difficulty. Or it may be, his heart melts to think of his innocent wife, Mabel, for whose sake he is ready to stifle (गला घोटना) his scruple (सन्देह) and help Dancy to make his wife happy.

(4) Inspector. Dede :—Inspector Dede, a moustached (गलमुच्छेदार) man and attached to Newmarket Police Station, seems to be an agile (चुस्त) and vigorous officer with an air of finality about his conclusions but he is not really what he considers himself to be. There is no doubt that he comes to Melden court promptly and begins his investigation at once but the amateurish way in which he conducts his investigation shows that he lacks that sharpness which a good police officer should possess. Inspector Dede first of all thinks of four

possibilities : either the thief was in De Levis' room all the while waiting under the bed and escaped after De Levis had gone to Winsor to tell of the theft or he came in with a key that fitted with his lock, or he came in with a skeleton key and left by the window or he came in through the window with a rope and ladder and escaped by the same way. At last, however, he concludes that the thief had probably walked into the room during dinner and remained hidden under the bed and finally escaped by the window. But the investigation of the wet ground below yields no result as he finds no footprints there. He is puzzled beyond measure and at last accepts the very suggestion of General Canynge which he had ruled out before i. e., to get the numbers of the notes if possible, from Kentman, the professional betting man, and try to find out the thief by that means. Of course, the method succeeds in the long run but it is pure coincidence (वटनाचक्र) that one of the notes, discovered by chance, lead to the discovery of the thief. It reflects no credit on the Inspector's ability as a police officer.

The question is when the Inspector is sure that the thief must have escaped through the window where could then the thief go when there were no marks at all on the ground below ? The Inspector never cares to know this. The truth is that he does not explore all possibilities. Of course once he tries the keys of Dancy and Margaret Orme on De Levis' door, but he does not search their rooms. A search of Dancy's room would have yielded a definite result.

Then when asked if he saw anything extraordinary, Roberts, De Levis' servant, replies that one of the books of his master was found missing. The Inspector at once ejaculates (सहसा बोल उठना) "Well, sir, there's your story corroborated (समर्थित, पुष्टी-कृत)". But how and in what way has this phenomenon

(घटना) a probable connexion with the theft we fail to see, nor does the Inspector himself explain it.

Then again the Inspector, in the course of his investigation, tells De Levis to repeat his actions in the room till he went out to his bath room. De Levis performs them faithfully. He comes forward to the front chair, opens the pocket book, pretends to count the notes, closes the pocket-book, takes it to the head of the bed, slips it under the pillow. Next he makes the motion of taking up his pyjama, crosses to the wash-stand, takes up a bath sponge, goes out taking the key. De Levis performs the actions meticulously and then only the Inspector has an idea of the room as it was when the theft was committed.

Next the Inspector tells the persons present to imagine what a thief would do if he were hidden in a room. He would, according to human nature, first try the clothes, then the dressing table, then the chest of drawers and finally the bed. The Inspector does the very thing himself. All this is very funny indeed!

The overall picture is that Inspector Dede does not impress as a sharp police officer at all and his investigation, from beginning till end, simply tickles (गुदगुदाना) our sense of laughter.

Whatever his drawbacks are, he is loyal to his duty. He reappears in the last scene of the drama for the second time when he comes to arrest Dancy. Mabel appeals to him pathetically to allow Dancy half an hour's time only, to think of their lives married only four months, but his reply is that the law is the law and he declines to show any consideration to Mabel though his purpose is defeated as Dancy kills himself with his pistol.

(5) Gilman :—Gilman, an oldish man, is the proprietor of a large modern grocery store and looks what he is (i.e. he looks

like a grocer). His light reddish moustache and what may be described as his mutton-chop whiskers give him the expression of a cat.

In truth there is something amusing in him. He is talkative besides having a modest respect for Twisden for his ripe experience as a solicitor, and believes that one can be safe with him. So he comes in hot haste to him as soon as he discovers that one of the stolen notes is in his possession. His talkativeness, indeed, does not allow him to come to a point at once. He speaks of many irrelevant (अप्रासंगिक) things before he comes to his story without being conscious that his irrelevant talks cause annoyance to a man of affairs. When he comes to see Twisden, the latter has not yet come back from the courts. He is received by Graviter, his junior partner to whom without stating his business straightway he says, "This Captain Dancy got the D.S.O., didn't he? Sad to have a thing said about you. I thought he gave his evidence well; his wife too. Looks as if De Levis had got some private spite....." Graviter gets a bit annoyed and says, "By the way, sir, what is your business?" This inability to come straightway to a point is indeed a prominent feature of Gilman's character.

Gilman is simple too. He believes that as a grocer he must be well known to all, at least to every housewife who has to manage the house and has a straight dealing with a grocer. So he says to Graviter, "I daresay, you know me or your wife does." By the by he says, "They say old Mr. Jacob Twisden refused a knighthood.....I said to my wife at the time, 'He's holding' out for a baronetey'." This simple and irrelevant talk brings an exasperated smile on Graviter's face, though Gilman does not feel it.

These are his characteristics—talkativeness, gullibility (आसानी से धोखे में आ जाना, मूर्खता) and his lack of a sense of proportion. The same is apparent when he talks to Twisden also.

"Mind you, that customer of mine I've know 'im—well—eight or nine years; an Italian he is—wine salesman, and so far's I know, a respectable man—²foreign-looking, but nothin' more." In truth this is his characteristic way of talking which tickles our sense of laughter.

He is also proud of his sense of duty, which he wants to emphasise (जोर देना). While stating his case before Twisden, he says, "Well, I've come to you from a sense of duty, sir." He talked to Graviter also in the same strain (श्रुति; ढंग) when he said, "you see, I've only come from a sense of duty." But this assertion should be taken with a grain of salt for Gilman has the same national prejudice against the Jews as the average Englishman, and he does not make secret of this. Of course, he comes to Twisden out of a sense of duty, but he says that he would be very glad if his coming helped Dancy in any way. Speaking confidentially to Twisden, he admits that he takes interest in Dancy case because he does not like the Jews. They have many virtues no doubt—they work harder; they are sober; and they are honest, but they are troublesome. In a word, he prefers his own countrymen and "that's the truth of it". But unfortunately his coming does not help Dancy at all rather it leads to his ending. Anyway, though a minor character Gilman plays a vital part in the drama. But for him Dancy would have gone undetected, and the drama would have ended differently.

(6) Margaret Orme:—Miss Margaret Orme is a bright young society woman of about twenty-five with an inexhaustible (अक्षय) fund of wit and fun with which she keeps us good-humoured whenever she comes before us. She is full of life and agility (जुझाव) and wants to create humour in every situation. When De Levis is worried over his money and all the inmates of Winsor's house have been called up she only enjoys the fun and says, "Am I suspected Charles? How thrilling!" Her

sense of humour in truth is always awake. When she heard that the Inspector is coming 'like the wind' on his motor cycle, she remarks that the Inspector must have imagination and when she actually hears the splutter (फटफटाहट) of his motor cycle she says, "Here's the wind".

Sometimes her humour has a sting, not of malice (ईर्ष्या) exactly for she is not spiteful (द्वेषपूर्ण), but she is sometimes pleasingly wicked and cannot refrain (अपने को रोकना) from throwing in casual delightfully wicked remarks for the sake of fun only. When she learns that De Levis had locked his room and taken the key with him while he went to the bath room she exclaims, "How quaint ! Just like an hotel. Does he put his boots out ?" and Lady Adela has to tell her not to be "naughty" when others are so worried over the theft.

The truth is that humour is the very essence of her being. When she tells Mabel that De Levis might as well fix the charge on her—only that she can't jump more than six inches in her skirts, we cannot but enjoy its humour. Sometimes her humorous remarks take us almost by surprise : 'Wives are liars by law' (she means a wife cannot depose against her husband according to English law) to give evidence in a society case must be "too frightfully thrilling". Twisden has "a frightfully good fire-side manner". "We all cut each other's throats from the best of motives"; and when Lady Adela comes to Mabel (in Act II, Sc. II), Margaret hails her as "the second murderer" as she knows that her sympathy for Mabel will rather bring tears to her eyes.

Sometimes she starts a provoking (उत्तेजित करने वाला) topic but talks in mysterious bits only so that the hearer is tantalised (झूठी आशा से मरना). For example, talking about Dancy, she says to Lady Adela :

"He did splendidly in the war, of course, because it suited him; but just before— don't you remember—a very queer (विचित्र)

bit of riding ?.....Most dare-devil thing—but not quite. You must remember—it was awfully talked about. And then, of course, right up to his marriage—”

Here she lights a cigarette and Lady Adela comes out with an ejaculation (सहसा बोल उठना)—“Meg, you're very tantalizing (झूठी आशा दिलाकर निराश करने वाला) !” Yes, that is what she is sometimes. A casual remark from her lips is enough to excite one's curiosity and then she feels a peculiar delight to tantalise her hearer without bringing the statement to its logical end.

In fact, she does not let slip a single opportunity to create this ripple (लहर) of fun if she can. She is a confirmed smoker, and in season and out of season she takes out her cigarette case. She knows that Twisden does not like smoking—nay he can't even stand its smell; but she purposely smokes in his room and pollutes (दूषित करना) the air in his absence (Act III, Sc. I) so that she may enjoy when Twisden will twitch (एकाएक झटका देना) and skiff and throw open the window to let in fresh air; and actually when he comes, she says apologetically, “Dear Mr. Jacob, I'm smoking. Isn't it disgusting ?” adding in the same breath, “But they don't allow it in Court, you know. Such a pity. The Judge might have a hookah. Oh ! wouldn't he look sweet—the darling ?”

Indeed Margaret from first to last is a typical society woman, full of vivacity (सजीवता, उरफुल्लता) and humour. Only once in the end we find her grave and sober. When Dancy has killed himself and Mabel has fainted, she gives a sort of choking sob and finally speaks wildly that they all stood by Dancy but could not be of any real help to him.

(7) Mabel :—Mabel is a pretty young woman with bobbed hair—very simple-hearted and naive (सरल) in her dealings with others, and is passionately (अत्यन्त अनुरागपूर्वक) attached to her husband, Ronald Dancy. She appears before us in the very first scene of the drama but we don't see much of her

till we come to Act II, Sc. II. For a long time, she is absolutely ignorant of the fact that her husband has been a victim of a base (हीन) accusation by De Levis. As a matter of fact she is completely in the dark about it till Dancy is persuaded by his friends, to go to the courts against De Levis. When, therefore, she comes to know of this she is not taken by surprise that her husband did not tell her a word of it, but is also not ready to accept the accusation as true. To her the idea is monstrous, impossible and as soon as she meets Dancy she tells him, "Ronny ! why didn't you tell me ?" In these few simple words there is all the force of her naivetty (सरलता) and sincere love of her husband and she is as eager to save the honour of her husband as any loving wife could like to do in the circumstances. When Dancy proposes to go away to Africa on the plea of getting rid of the "tame cat sort of life" in London, she opposes it as this would be interpreted as running away. As a wife she cannot even think of it, and is determined to fight out the case in the law courts, yet she makes a frantic (उत्पन्न) appeal to De Levis to withdraw his wicked charge and to apologize to her husband. In truth her love for her husband is so deep that even when she is inclined to think that there is something wrong with her husband, she brings herself back to her old belief that her husband is innocent and at last persuades him to take the case to the law courts. But fate is against her and the truth comes out most unexpectedly through the discovery of the stolen notes. When Dancy comes to tell her of what has happened to him through the discovery of those notes and makes a confession of his past love-intrigue (प्रेम-व्यापार), he expects a violent reaction in Mabel; but contrary to his expectation he finds her the same loving wife as ever before. She has no hesitation in her mind, no question whatever; normally a woman reacts violently to know that her husband had a guilty past; but

Mabel is satisfied to learn that she has supplanted (अधिकृत करना) his former love and expresses the same loving concern for her husband as ever before. She cannot think of giving him up. The idea of prosecution against and imprisonment for her husband maddens her. Now she tells him to run away at once. She will herself pack up his things and follow him later on. Dancy's surprise knows no bounds. "D' you mean you' ll stick to me?" he asks his wife. "Of course I'll stick to you", is her plain straight forward answer. That is against human nature. How can she love him still? "I've crocked (बेकार करना) up your life," says Dancy. But she answers him that her nature is quite different, and all that she wants is a seal of love with a loving kiss and tells her husband to kiss her as a final answer to all that has gone before. But alas! she is fated to be unhappy, and when Dancy is still kissing her, a loud knock on the door startles (चौंकाना) them apart. It is the police that have come to arrest Dancy. The rest is soon told. Mabel makes one more attempt to save her husband. She tells the Inspector to think of her life, married only four months. But the Inspector turns a deaf ear to her, and as he rushes towards Dancy's room to arrest him, the pistol does its work and Mabel falls into a swoon (मूर्च्छा) to see what Dancy has made of himself. Such is the sad story of Mabel who married an undeserving man but to whom she would stick up to the end of her life if only fate, cruel fate, did not intervene (हस्तक्षेप करना) to crush her happiness.

(For the minor characters, see Questions and Answers at the end).

ACT I SCENE I

Analysis :—(1) Charles Winsor's dressing room in his house "Meldon Courts" near Newmarket. Time about 11-30 at night.

(2) Winsor, just back, is undressing himself before retirement.

(3) The conversation between Winsor and his wife, Lady Adela, in bed in the adjoining room.

The conversation centres round Ferdinand De Levis, a rich young Jew, guest in his house for the time-being. The other guests are Captain Dancy (a retired Army officer) and his wife Mabel, Margaret Orme a society girl, addicted (आदी) to smoking and full of humour.

(4) The conversation reveals (i) that there is a general sense of prejudice against De Levis for his desire to push himself forward; (ii) that Dancy is reckless and poor, and wishes to earn money even by showing parlour tricks (बाजीगरी का खेल), and has married recently, and that both he and his wife are awfully fond of each other; and (iii) that Meldon Court is a queer hotel-like house with six rooms in a row on the left wing (occupied at present by all the characters spoken of above) with balconies behind them and only one bath-room to serve all the four guests mentioned above (the Dancys, De Levis and Margaret Orme).

(5) Suddenly, De Levis comes to inform that his notes (about £ 1000) kept under his pillow were all gone while he was in the bath-room. The money was the proceeds which De Levis got by selling to Kentman (the bookie) his mare (Rosemarry) which he got from Dancy in the spring. The door was locked and the key was with him. Only the window giving access to the balcony behind was open.

(6) Winsor is disturbed. De Levis presses for police investigation. Lady Adela contacts the Newmarket police and calls up General Canynge (who was then down stairs in the billiard room) and Dancy and his wife and Margaret Orme too are called up. Treisure, the head seryant has also been summoned already. None has heard any sound anywhere.

The theft was committed between 11-15 and 11-30 when Dancy was playing billiards downstairs with Captain Canynge; his wife was asleep in her room and it was raining hard. Margaret Orme had come up with Adela herself and was in her own room. The servants were also supposed to be all clear.

(7) The only possibility was that the thief might have climbed the balcony with the help of a ladder and then entered the room through the open window.

(8) Treisure is sent down to see if the ladder in the stable was removed. But Triesure comes back to report that the ladder was in its own place.

(9) Inspector Dede comes with a police man to take up investigation.

विश्लेषण :—(१) न्युमार्केट के निकट 'मेल्टन कोर्ट' नामक चार्ल्स विन्सर के भवन का शृंगार-कक्ष है। रात्रि के साढ़े ग्यारह का समय है।

(२) विन्सर अभी आया है और सोने जाने के पहले अपने वस्त्रों को उतार रहा है।

(३) पास ही के कमरे में विस्तर पर पड़ी हुई अपनी पत्नी लेडी एडला से उसकी बातचीत होती है।

यह वार्त्तालाप अपने आवास में अभी टिके हुए एक युवा तथा धनी यहूदी अतिथि के सम्बन्ध में हो रहा है। अन्य अतिथि हैं—कैप्टन डैन्सी (जो अवकाश-प्राप्त एक सेनाधिकारी) है, और उसकी पत्नी मेबल, मार्गरेट नाम की उच्च समाज में विचरण करने वाली एक आधुनिक लड़की जो धूम्रपान की आदी है तथा बड़ी हँसमुख है।

(४) उक्त वार्त्तालाप से प्रकट होता है कि (क) लोगों का ऐसा आम ख्याल है कि डे लेविस की आकांक्षा अपने को किसी तरह ठेलठाल कर आगे बढ़ाने की रहती है ; (ख) डैन्सी लापरवाह और निर्धन व्यक्ति है और वाजीगरी का खेल दिखाकर भी पैसा

प्राप्त करना चाहता है, उसने अभी हाल ही में शादी की है और पति-पत्नी दोनों ही एक दूसरे को वेहद प्यार करते हैं; (ग) मेल्टन कोर्ट होटल की तरह का एक विचित्र भवन है जिसमें बायीं ओर छः कमरों की कतार है (जिनमें ऊपर वर्णित सभी पात्र ठिके हुए हैं), एवं जिनके पीछे छज्जे हैं तथा एक ही स्नान-गृह है जिसको उपर्युक्त चारों अतिथि (डैन्सी-दम्पति, डे लेविस तथा मारगरेट) व्यवहार करते हैं।

(५) एकाएक डे लेविस यह सूचित करने लगता है कि उसके नोट (लगभग १,००० पाउंड के) जो उसकी तकिया के नीचे रखे हुए थे सभी उस वक्त गायब हो गये हैं जबकि वह स्नान-घर में गया हुआ था। डे लेविस ने यह रकम कैंटमैन (घुड़दौड़ का व्यक्ति) के हाथ अपनी उस घोड़ी (रोज मेरी) को बेच कर प्राप्त की थी जो पिछले वसन्त में उसे डैन्सी से मिली थी। दरवाजा बिलकुल बन्द था और उसकी चाभी उसके पास थी। केवल खिड़की खुली हुई थी जिससे होकर पीछे के छज्जे पर जाने का रास्ता था।

(६) विन्सर परेशान हो जाता है। डे लेविस पुलिस-जाँच के लिए जोर देता है। लेडी एडेल्ला न्युमार्केट के पुलिस से बात करती है और जेन-रल कैनिंज को बुलाती है (जो उस वक्त नीचे के विलियर्ड कक्ष में था) एवं डैन्सी और उसकी पत्नी तथा मारगरेट भी बुला लिये जाते हैं। नौकरों का मुखिया ट्रेजर भी बुलवा लिया गया है। किसी ने भी कहीं किसी किस्म की आवाज नहीं सुनी है। चोरी ११.१५ और ११.३० के बीच हुई थी जबकि डैन्सी नीचे कैप्टन कैनिंज के साथ विलियर्ड खेल रहा था; उसकी पत्नी अपने कमरे में सोयी हुई थी और वर्षा खूब जोर की हो रही थी। एडेल्ला को लेकर मारगरेट ऊपर आ गयी थी और अपने कमरे में थी। नौकरों को भी बिलकुल निर्दोष समझा गया।

(७) एक ही संभवना थी कि चोर किसी सीढ़ी के सहारे छज्जे पर चढ़ आया होगा और फिर खुली खिड़की से कमरे में आया होगा।

(८) ट्रेजर को यह देखने के लिए नीचे भेजा जाता है कि अस्तबल वाली सीढ़ी वहाँ है या नहीं। किन्तु ट्रेजर यह सूचना देने वापस आता है कि सीढ़ी यथास्थान है।

(९) जाँच-पड़ताल के लिए एक पुलिस को लेकर इन्स्पेक्टर डेडि आता है।

Summary :—The scene opens in the dressing room of Charles Winsor in Meldon Court, his house near Newmarket, a town noted for horse-racing near London. The time is about 11-30 p.m. Winsor has come back only a while ago and is undressing himself for retirement. His wife Lady Adela is in bed in the adjoining room. She is still awake. As Winsor undresses himself he talks with his wife. The talk centres round De Levis a young rich Jew and Ronald Dancy a retired Army officer, who is wreckless and poor and has married very recently a loving young girl Mabel by name. Both De Levis and the Dancys along with Margaret are now guests in the house of Winsor, all occupying the rooms on the left wing of the house—rather a queer hotel-like house built by Winsor's grandfather with only one bath room to serve all the guests. The rooms each with a balcony behind open to a common corridor (दालान) running in front of them.

Just then De Levis comes in a state of disturbance to tell Winsor that a sum of about one thousand pounds, all in notes, was stolen from under his pillow while he was in the bath-room washing. The room was locked and the key was with him in his pocket. Only the window giving access to the balcony behind was open. The money was the sale proceeds which he got from Kentman the bookie by selling his Rose-marry filly (a female horse) which he got from Dancy in the spring. Winsor is disturbed that a scandal has taken place in his house and unwillingly tells his wife to ring up the Newmarket police. The other guests of the house are also

summoned. De Levis has a strong suspicion that the servants of the house have done this and is vexed when Treisure, the head servant, is sent down to see if the stable ladder has been removed. Treisure comes back to report that the ladder is in its place. The theft is supposed to have taken place between 11-15 and 11-30 when it was raining hard. So the only other thing to investigate is the footprints which the thief (or thieves) must have left on the wet ground. At last comes Inspector Dede with an assistant and takes up the investigation.

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flowered dressing-gown, Winsor says to his wife, "Phew! Did you ever see such a dressing-gown?" The scene makes it clear that there is something disagreeable about De Levis. He has lost about £1000 a large sum indeed—which he got by selling his filly (a female horse) to a betting professional and is terribly upset. He has suspicion that it has been stolen by some servant of the house. Right from the beginning De Levis took utmost care of his money. During dinner time De Levis had kept the notes in a boot and the boot was locked up in his suit-case. Afterwards he kept them in a note book and kept the note book under the pillow, and then he locked the room and went to the bath-room with the key in his pocket. This sort of uncalled-for precaution in a gentleman's house and his suspicion that somebody of his house might have stolen the money heighten (उमाड़ना) the general prejudice against him.

We have also here Dancy—a retired Army Officer—now feeling the pinch (पीड़ा) of poverty. He is reckless and his recent marriage is only an instance of this recklessness. He is, however, expert in parlour tricks, can jump four feet high standing and has no scruple (संकोच) to earn even a small amount by showing this sort of trick. The first scene does not show that he is the real thief, but the dramatist has thrown clever hints to show that he is the real criminal. To hear of the police coming he betrays his nervousness by saying, "The deuce ! Are they coming ?" Apparently this is only an expression of annoyance that a fuss (गोलमाल) has been created, but this is really a betrayal of his guilt which psychologist would easily understand. In fact we are not surprised when later on the truth comes out and Dancy admits his fault. He was in need of money. The filly which De Levis sold was Dancy's, but Dancy had given it to De Levis in the spring. Dancy

might have naturally thought that the money belonged to him by right and so he had taken it.

We have also a glimpse of the other minor characters, particularly of Margaret Orme who is a society girl with a fund of humour. What a think it would be for her if only she were suspected! She is tickled when she hears that the Inspector is "coming like the wind" on a motor cycle, and when actually the splutter of a motor cycle is heard, she says, "Here's the wind".^a In truth, when others are disturbed she only is in a merry mood and enjoys what appears to her to be no more than mere fun. There are others including the owner of the house, Charles Winsor, who would not normally bring the matter to the notice of the police to avoid a scandal but since De Levis presses, there is no way out.

The opening scene, therefore, sets forth the beginning in a very clever way. The beginning, to say the least of it, is very arresting (आकर्षक), the attention of the audience being at once drawn towards the principal characters, Dancy and De Levis, and we are mentally prepared to witness an action of conflict on the stage which arises out of this theft.

NOTES AND EXPLANATIONS *

Page 3. *Dressing-room*—room in which one dresses oneself. *Meldon Court*—name of the house belonging to Charles Winsor. *Newmarket*—it is a town famous for horse-races. It is known as Britain's "horsiest" town. Expert workmen connected with racing are found there in large numbers. The town has one long road with a jumble of inns (सराये) and gentleman's houses on either side of the road, so also training establishments. Buyers come here from all parts of the world to buy horses and horses change hands for many thousands of pounds. *About eleven-thirty at night*—the play opens at about 11-30 p. m. *Grey-walls*—pale whitish walls.

Unadorned—without any decoration. *Lady Adela*—wife of Charles Winsor. *Corridor*—passage. *Abut*—border on. *Row*—line. *The whole length.....wing*—all along the left wing of the house. *Curtained window*—window fitted with a curtain. *Laid out*—spread out. *Handy*—ready to hand. *Gear*—equipments. *Well-appointed*—having all necessary equipments. *Bed-dressing-room*—bedroom used as a dressing room also. *Taking off*—removing. *Smoking jacket*—an ornamental kind of jacket which one wears while smoking. *Hallo ! Adela !*—Winsor calls out to his wife Adela who is in her own bedroom adjoining to his. *V of Lady A*—voice of Lady Adela. *Hello*—Adela replies to the call of her husband. *In bed ?*—Are you in bed ? *Undergarment*—dress worn under outer garments; underlinen used next to skin. *Delicious*—sweet; lovely. *Suggestive of porcelain*—The colour of her skin is like the colour of porcelain with a translucent (अर्द्ध-पारदर्शक, चमकीला) and transparent glaze. *Win at Bridge*—Adela wants to know from her husband if he won at the game of Bridge (a kind of card play). A fine hint at the fact that Winsor had gone out to the club where he played Bridge on stake. *No fear*—Winsor tells his wife that he did not win. *Lord St. Erth*—a peer of the realm. *Ferdy De Levis*—Ferdinand De Levis, a young rich Jew. He is one of the most important characters of the play. Very soon he would be robbed of his purse by Ronald Dancy, a retired military officer and the actual action of the play (the conflict) will start. *The young man.....luck*—Ferdinand De Levis, the Jew, is a very lucky person. *Bounder*—one whose manners are ugly; a cad (पाकी). Mark the Christian prejudice against the Jews. Ferdinand De Levis is an object of contempt to all the characters of the play (who are Christians) simply because he is a Jew. Students will see that when he will bring the charge of theft against Ronald Dancy, all will range themselves against him (Levis)—an example of

class loyalty shown in the play. The words *the young bounder* are dramatically significant. This contemptuous reference to the Jew prepares the audience to see the Christian contempt exhibited in the play against the Jews.

Croesus—(pronunciation: Kresus) Craesus the King of Lydia (560-546 B. C.) in Western Asia Minor, was the richest man ever lived. Both he and his kingdom fell before Cyrus the Great of Persia. A very rich man is proverbially known as rich as Croesus. *Charlie*—affectionately for 'Charles'. *He did look so.....was paying him*—Lady Adela recalls to her mind a very recent occasion when she played at cards with De Levis and lost. As she was giving him the money which he own, somehow it seemed to her that she had purchased from him a carpet for which she was paying him the price. In other words, she means to say that De Levis has the looks of a businessman and is very much conscious of pound, shilling and pence. This comparison of De Levis to a business man is another contemptuous reference by which Galsworthy wants to show the prejudice (पक्षपात की भावना) held against the Jews (as a greedy money-loving class) by the Christians. *Changing into slippers*—discarding his shoes and putting on his slippers. *His father.....wholesale*—De Levis's father was actually a wholesale carpet dealer. So his wife's impression of him was not wrong.

Page 4: *Really*?—Is it really so? The information that Winsor gives his wife was not known to her. She is surprised to learn that De Levis's father was wholesale dealer in carpet. *And you say.....intuition*—Lady Adela means to say that she can know a thing through intuition (सहज-ज्ञान), 'Intuition' is the knowledge of a thing that flashes in the mind without any reasoning. *With a finger.....lips*—Lady Adela puts her finger on her lips to tell her husband that he should not speak anything about De Levis loudly for Morison, the maid-

servant was about and she should not hear anything they discussed about De Levis. *Motioning*.....*door*—Winsor points to the door with a movement of his hand and wishes his wife to shut the door so that the maid-servant may not hear anything. *Took*—won. *Tenner*—a ten-pound note. *Off him*—from De Levis. *No How?*—Lady Adela did not know the fact that Dancy had won a £10-note from De Levis. She wants to know how. *Standing*.....*disliked*—Winsor tells his wife how Ronald Dancy won a ten-pound note from De Levis on that day before dinner time. De Levis had entered into a bet (बाजी) with Dancy that if he could jump standing on to a book case four feet high De Levis would give him a ten-pound note. It is not easy to jump so high simply standing without running some distance to gather momentum (गति-वेग). But Dancy was able to perform it. De Levis had to give him the sum, but ridiculed (चकरा देना) him at the same time for the tricks which Dancy performed in parlours to earn money that way. He laughed at him for his mean love of money for the sake of which he was prepared to perform all kinds of tricks even in a parlour. The young De Levis gets himself hated for jeering (ब्यंग करना) at Dancy.

Aren't you.....*prejudiced*—Are you not prejudiced against De Levis that is, don't you have a bad opinion as he is a Jew? *That's not against*.....*pushes himself*—Winsor does not hate De Levis because he is a Jew. He rather loves the Jews these days. But the fault of De Levis for which he is disliked is that he thrusts himself forward and wants to be considered "genteel". In other words, he is eager to be prominent, so he gets disliked. *The general*—General Canynge, a racing oracle (a man who can make forecasts about races—as to which horse will win and which not). *Deathly*.....*keen*—extremely eager. *Get into*.....*Club*—to become a member of the Jockey Club (a club of the riders). *Taking*

.....*tie*—removing his neck-tie. *Trying to get round*—trying to get the support of old St. Erth to become a member of the Jockey Club. *N.B.* To become a member of the Jockey Club was considered to be a privilege. Ordinary men were not allowed to its membership. This eagerness of De Levis to become its member was not obviously (स्पष्टता) liked by others. He was getting disliked for his love of money and his desire to be considered an aristocrat. *Backed*—supported. *Get in*—enter the Club. *Even if.....expets*—even if he were an ordinary merchant. *If Lord St. Erth etc.*—this shows that General Canynge and Lord St. Erth were important persons, so if they helped De Levis he could easily get into the Club. *Ronny Dancy's.....again*—Ronald Dancy has become poor again. When a man enters into a bet and does parlour tricks for the sake of money it is a sure sign of poverty. *N.B.* This reference to Dancy's poverty establishes the theme of the play so that we are not surprised when we learn that Dancy is charged with theft later on. At this point Galsworthy prepares the mind of the audience to expect some such development so far as Dancy is concerned. *Stunts*—feats; daring acts. *Chuck*—give up; abandon. *Too dull*—gives no thrill at all. *He can't exist..... loser*—(literally) Dancy cannot live by betting on a horse that loses a race; that is, Dancy depends on something that will bring him some concrete gain. Dancy is a reckless or extravagant sort of man. He always fishes for some tangible (ठोस) gain. He has given up the Army as there is no fighting now. When there is a fight a profit loving soldier can fish in troubled water. So to an army man there is no gain or excitement when there is no fighting. For this reason Dancy has left the Army as he can't put a stake upon a losing horse. An idle Army is compared to a losing horse here. The language is metaphorical (हास्यकार युक्त). *Backing*—betting upon or against.

Loser—a horse that loses a race. *Isn't like.....married*—Dancy is a reckless person. By marrying in his present state of financial condition he has acted in a reckless manner, which is, of course, in keeping with his character. *Queer chap*—strange fellow. *I've never.....him out*—I have never understood him fully. *Nice child*—pretty innocent sort of woman. *Awfully.....him*—she is highly infatuated (मोहित) towards him. *Is he*—is Dancy, too, madly attached to her? *Quite indecently*—Lady Adela says that both Dancy and his wife love each other to the point of madness. (This is indecent to her eyes). *They are next door*—Dancy and his wife occupy the room next to the rooms occupied by Winsor and his wife. *Who's there.....then*. Who has occupied the rooms next to the rooms of Dancy and his wife? *Margaret Orme*—she is a society-girl (who is fond of company and mixes freely with men and women). *Do you realise.....those four*—Lady Adela points out to her husband the difficulty of having only one bathroom for all those four occupants—(1) Dancy and his wife, (2) De Levis, and (3) Margaret Orme. *N.B.* Students should know that in the racing season, Winsor has come down to his paternal home “Meldon Court” near Newmarket, and these persons, too, are living in the same house as his guests. The rooms, occupied by them, are all on one wing of the building, one after the another, and all of them open on a common corridor running in front of them. With only one bathroom to serve so many persons the building is surely a strange one; this causes a great wonder to Lady Adela.

Page—5: Crazy—insane; abnormal. *Balconies*—outside balustraded platforms with access from upper-floor windows. *If we hadn't.....ours*—Lady Adela means to say that they (she and her husband) had constructed a separate bathroom exclusively for their own use. If it were not so how difficult it would be for them, God only knows. *Yawns*—the act of

yawning shows that Winsor feels sleepy. *You're keeping.....*
...up—you have not yet allowed the maid-servant to go to bed. *Blowing a kiss*—making an indication of a kiss with fingers on the lips (as a sign of affection before retirement). *Clad in*—wearing. *Flowered*—with prints of flowers. *His face is long*—he looks sad. *Anything.....for you*—a polite way of asking the purpose of his visit. *Exoticism*—foreign character of his voice. De Levis is a Jew, a foreigner. Though he has been in England for a long time and speaks English his voice has still the accent (स्वर का उतार चढ़ाव, उच्चारण का ढंग) of a foreigner to some extent. *Vexed*—(here) angry. *A lot of money*—a large amount of money (£ 1000 nearly, as we shall see later on). *Outrage*—indignity, anger. *What ! etc.*—to learn of the theft Winsor exclaimed “What !”, in such a voice of surprise and also looked at De Levis in such a way as if he meant to say “What ? In my House ?” *How do you.....stolen*—what do you mean by “stolen” ? *Phew*—an exclamation of contempt. *Rosemarry filly*—a young female horse named Rose-marry. *Course*—race course. *Bookie*—a professional betting man, a man whose profession is to bet on horses on the race course. He is also a dealer in race horses. *Weed*—pathetically hopeless race horse. *That weed.....spring*—here is an indication of Dancy's poverty. He had given his mare to Levis as he could not maintain it. *I tried.....day*—I sold her for a pretty high price only a few days ago. *Cambridgeshire*—Cambridgeshire race course. *You locked ?*—This suspicious nature of De Levis again shocks the feeling of Winsor who could not think that any theft could be committed in his house. *Not seeing the fine shade*—not understanding the fine feeling of disgust expressed by Winsor in his “You locked”. *He taps his pocket*—he strikes his pocket showing that the keys were there. *Stuffed with*—filled with. *Shaving papers*—small squares of thin paper for wiping the blade of an open razor. *It's been*

stuffed.....papers—what he means is that the notes were removed and the note book was stuffed with his shaving papers to evade suspicion.

Page 6. *Clear it up*—find out the mystery of the theft. *Damned awkward*—highly curious. *With steel.....voice*—with a hard (severe) voice. *One hundred etc.*—one £ 100 note, three £ 50 notes, the rest are £ 10 and £ 5 notes. *Unless there's anybody you think*—De Levis means to say that if Winsor suspects anyone in particular in his house he should be made to return the money. *Is it likely?*—Is it probable that anyone in his house can be guilty? *Then I think.....my room*—If Winsor does not suspect anyone in his house the matter should be reported to the police for investigation. *We are not in town*—Winsor means to say that it is not easy to inform the police either. They are not in London where only the police help can be had at once. The nearest town is Newmarket and that too is four miles away. *Finished hair*—done up hair. *Gracious*—Good Lord (an exclamation of surprise). *Fearfully thrilling*—exciting yet fearful. *With sudden realisation*—Whereas Lady Adela wishes that the stolen money should be found out, she also suddenly realises the unpleasantness of the whole thing. The very idea that a theft has been committed in her house for which one of her own men may be responsible is very unpleasant to her as this will bring scandal (बदनामी) to her house. *It will make.....scandal*—this will be a great scandal to the house. *Coldly*—with a feeling of coldness. *Oh! Mr. De Levis*—When De Levis wants to know who lives next to his room Lady Adela reads in his inquiry a note of suspicion against that man. She cannot reconcile herself to the idea that the man living next to his (i.e. Dancy's) can be associated with the theft. The suspicion of De Levis gives her a shock.

and she tells De Levis indirectly that he should not suspect like that.

Page 7. *The Dancys*—Ronald Dancy and his wife. *No look here*—Winsor's first impulse (आवेग) was to get Morison, the maid-servant to interrogate (पूछना) her. He changes his mind at once. *When was this exactly*—When did the theft take place exactly? *Let's have as many.....we can*—let us ascertain or find out the persons who were elsewhere when the act was committed. Let us eliminate (निकाल देना) as many persons as we can that way. An *alibi* is a plea that when an alleged act took place one was elsewhere. *Rang—rang* the calling bell. *Then she is all right*—then Morison is free from the charge for she was with Lady Adela from eleven and the theft, on De Levis' account, was committed between 11. 10 and 11-30. *Send her for Margaret*—send Morison to call Margaret. *No. Send her to bed*—No. Let Morison go to sleep. She should not know anything; else she will talk about it to the other servants and the scandal will spread. *D'you mind.....* *Adela*—Winsor requests his wife to go to Margaret and Dancy herself and bring them there. *Stung*—provoked. *Slip.....study*—quickly and quietly enter my reading room (study). *They're sure.....drunks*—the Newmarket police are sure to have some drunken men in their custody. By implication Winsor means to say that one of those drunken people might be responsible for the theft. *Drunks*—men charged with drunkenness. *Treasure*—the name of the butler or the head servant. *And didn't them stolen.....course*—Are you sure that the notes were not stolen on the race course? *How was your window*—was your window giving access to the balcony outside closed or open? *Any sign of a ladder.....anything*—When the only door to De Levis' room was locked from outside and the window giving access to the balcony behind the room was open, the only presump-

tion (सम्भावना) is that the thief entered the room first by getting on to the balcony from below with the help of a ladder or some such thing and then got into the room through the open window. So Winsor wants to know if De Levis discovered any sign of a ladder or anything like that.

Page 8. *Skeleton key*—a kind of key that fits many locks. *Paddock*—turf enclosure near a race course where horses are assembled before the race. *Anybody about*—was anyone near about when the payment was made? *Butler*—head servant. *Conformity*—likeness; appearance. *Resented*—not liked. When Treisure (the Butler) enters De Levis gives him a quick hard look. Winsor notes this and gets annoyed with De Levis as Winsor thinks that De Levis suspects an old man whom he has known to be a serious honest man for long past. *Valets*—serves. *When was he up last*—when was Robert (De Levis' servant) upstairs last? *In the ordinary*.....
.....*about ten o'clock*—he finished his ordinary routine work by about ten o'clock. *But did he go*—but did Robert actually go to sleep at eleven? *To the best*.....*knowledge*—as far as I know he went to bed after he was dismissed at eleven. *Disregarding*—ignoring. *Disregarding a sign from De Levis*—De Levis makes a sign to Winsor probably to interrogate (प्रश्न पूछना) Treisure about Treisure himself, but Winsor does not take note of it. *Rest on*—are fixed upon. *I am a pretty good judge of character*—I can study the character of a person very well.

Page 9. *Bulky*—heavy. *On you*—with you. *In a boot*.....*locked it*—It is very funny that De Levis kept his notes in a boot and kept it locked up in a suit-case at dinner. This makes Treisure smile and gives a shock to Winsor that he required such a precautionary measure in a gentleman's house. *Run your mind*—try to remember. *Shut up*—close the doors. *Billiards*—a kind of game played with ivory

balls on a table. *Conscious of*—aware of. *Indefinable*—vague; inexplicable; that which cannot be explained. *Damn it*—an expression of contempt and anger. De Levis does not like this inquiry of Treisure. *Damn it*.....*I was*—Treiseure wanted to know what De Levis was doing out of his room while his money had been stolen. Winsor's reply was that De Levis was in the bathroom having a bath, with his room locked and the key was with him. Treisure thanked Winsor for the reply. But there was something in his voice which told De Levis that Treisure had a vague suspicion that no money had been stolen and that De Levis had something up his sleeve (आस्तीन). Being conscious of this vague suspicion he (De Levis) grew angry and wanted to know what Treisure meant by that inquiry about himself as to what he was doing out of his room while the theft had been committed. *I beg*.....*Sir*—Treiseure offers a polite apology to De Levis. *Concealing*—hiding. *Hiding a smile*—Winsor felt inclined to smile to see De Levis' outburst of anger but he concealed it. *Infernally awkward*—awfully disconcerting. *Cordon*—police cordon (गुलिस का दस्ता). Treisure suggests that the police should surround the house and then conduct a thorough search. *In our interest*—Treiseure means to say that the search will prove that the servants are innocent. It is to their interest, therefore, that a search should be held. *But if Mr. De Levis*.....*Sir*—Treiseure says that Winsor may not suspect anyone in the house but De Levis may suspect somebody.

Page 10. *Stammering*—speaking with a stammer or halting articulation (उच्चारण) showing his embarrassment (confusion). *I? All I*.....*gone*—I do not suspect anyone. All I know is that the money was there and it was stolen. *Compunctions*—sorrowfully. *Quite*—quite right. *Pretty sickening*—highly disgusting (or distressing). *General Canynge*

nods—General Canynge nods (निर मुकाना) indicating that he has come being told by Lady Adela. *Slim*—slenderly built. *Well preserved*—who has maintained his health well in spite of his age. *Intensely neat*—very tidy. *Self-contained*—not communicative; reserved. *Droop*—hang downwards (as in weariness). *Keen*—sharp. *Astute*—clever. *What's.....more*—what should be done first? *Presses the matter*—urges that the police should be informed. *Flicked again*—again with a sudden movement. *Plebian*—low. *Unless you.....pounds*—if it is not thought mean of him De Levis would like to press for police investigation. A thousand pounds is not a matter of joke. *Dryly*—coldly. *Just so*—exactly so. *Has got through them*—has contacted the police on the telephone. *What height*—how high. *Terrace*—raised level space. *Slip down*—go down quickly. *See whether.....moved*—see if that ladder has been removed from the stable. *Of course, he etc.*—De Levis does not like that Treisure should go to see if the ladder has been removed for he may not be trusted. He may have had a hand in the theft himself. But he cannot stop him either. In his embarrassment, he simply says, “Of course, he—I suppose you—” meaning thereby “Of course, he should go. I suppose you trust him.” *Only the way he*—only the way in which he speaks is suspicious (according to De Levis). *Curtly*—briefly. *I should.....myself*—to suspect Treisure is to suspect himself. Winsor has full confidence on Treisure. *You seem to think*—that I am pushing my suspicion too far. *Take if lying down*—accept the reality without any protest. *And let.....off*—and give an opportunity to the thief to get away.

Page 11. *Sullenly*—with a feeling of anger. *You'll let me know*—inform me. *Did you ever.....dressing gown*—Winsor refers to the flowered dressing-gown of De Levis. N.B.—Students will see that the general attitude towards De

Levis is not pleasing. His dress, his love of money, his suspicion, etc. all evoke a general feeling of prejudice against him. This may be described as general prejudice against the Jews all over Christendom (in all Christian countries). *The latter*—Margaret Orme. *Vivid*—bright coloured. *She was in bed*—Mrs. Dancy (Mabel) was asleep. *Like the wind*—as quickly as possible (with the speed of wind). *Gorgeous*—ornate language; the language of a poet. *You might*..... *seriously*—you should not take it lightly. *Beastly*—awful. *Splashing*—taking his bath. *Not even that, alas*—Margaret Orme has a vein (शक्ति) for humour. To Winsor's inquiry if she saw anything; she says that she heard the splashing sound of water in the bathroom while De Levis was taking his bath, but she did not see even him. It might have been a sight to see the little Jew bathing. *Leste ! Un peu Leste* (French)—You little agile (light-hearted) one. Margaret is by nature gay. *Bobbed hair*—hair cut short (down to the neck only). *With bobbed*..... *fortunately*—She was asleep. If her hair were long she would have to comb her dishevelled (उलझे हुए) hair before she could come out. Some time would be lost that way. It was fortunate, therefore, that her hair was bobbed, and she would come out at once. *Determined face*—strong resolute face. *Crisp*—curly. *Horseman*—skilled rider on horse back. *Ronny's*..... *up*—Ronald Dancy (her husband) has just come up.

Page 12. *Between the quarter and half—past*—between 11-15 and 11-30. *Quaint*—odd; queer (विचित्र). *Just like..... hotel*—he behaves just as a man in a hotel does. In a hotel all unknown persons come to stay for a brief time, so they remain cautious. Whenever they go out they have their rooms locked. But in a private house this is unusual. *Does he put*..... *out*—this is also a hotel practice. *Naughty*—wickedly. humorous. *You weren't up*..... *in between*—did you not come up for anything

meanwhile (between his writing letters below and the time when he came up finally). *The mystery.....room*—Margaret in her usual humorous mood describes the theft as a mystery of the grey room (a dimly lighted room—neither dark nor lighted well is itself a mystery). *Footmarks*—foot prints. *That'spolice*—it is for the police to look for and investigate the footmarks if any. *Deuce*—Devil. An expression of disapproval. Dancy does not like the idea of the police. N. B. The students will see shortly that it is Dancy who is the criminal. Naturally he is disturbed at the very mention of the police. *Directly*—very soon. *Yes ?*—(here) come in. *There's not a sign*—there is not a sign of any thief having entered the room through the window. *Mare's nest*—a false alarm; an illusory discovery. *I trust.....say so*—Treasure means to say that the police will find that only a false alarm has been raised. He does not believe that actually any theft has been committed. *De Levis.....Treasure*—De Levis suspects Treasure as having a hand in the theft. *If we'd been.....shoes*—if we were in the position of De Levis.

Page 13. *Conceive*—think of. *We probably.....it out*—we probably should not have discovered the loss. Dancy means to say that in the ordinary course none of them would probably thought of the money, but De Levis being a Jew was money-conscious and suspicious by nature; hence he looked for the money and found it gone. *But there's a way.....things*—what Winsor means to say is that De Levis' approach was not decent. To think that any one in a gentleman's house could steal was itself wrong. *The hotel touch*—such things are possible in a hotel. *Hard on him*—severe in our criticism of De Levis. *These were his proceeds*—the stolen money was what De Levis got by selling the mare (Rosemarry). *Grimly*—sternly; severely. *He would*—no wonder that De Levis would try to sell the mare as high as he could. He was

a Jew and like a Jew he tried to get as high a price he could for Rosemarry. *Splutter*—spluttering sound. *Here's the wind*—here is the Inspector Dede coming. See page 11, line 12, Margaret Orme in her usual humorous vein speaks of the Inspector coming in a hurry as the wind. *What's the move now*—what is to be done now? *Had better see*—should rather see. *Handy*—ready at hand. *I hope he won't want me*—Dancy is guilty, so he does not like to face the Police Inspector. A clever man would see that Dancy is betraying himself here. *Dog-tired*—extremely tired. *Pitches on*—fixes the responsibility of the theft in haste (on some one in the house). *Disagreeable*—unpleasant. *By jove*—by God. *Ridiculous suspicion*—scandalous suspicion.

Page 14. *Show him in*—bring him in. *Robert.....readiness*—Robert is ready to come before you. *Blue*—wearing a blue uniform. *Moustachioed*—with moustaches (मूँछ) on his upper-lips. *Peaked cap*—cap with a peak-like top. *Mr. Winsor*—are you Mr. Winsor? *General Canynge*—Winsor introduces General Canynge to the inspector. *The third roomleft*—third room on the left wing of the house.

ACT I SCENE II

Analysis :—(1) The Inspector takes up his investigation in the room of De Levis.

(2) His conclusion—the thief walked in before the door was locked probably during dinner and was under the bed. Then he escaped by dropping from the balcony. A boot-mark near the window lent support to this.

(3) The Inspector goes out to examine the ground below for foot-marks.

(4) The theory of De Levis which he forms meanwhile—that Dancy was the thief. His arguments: The distance

between the balconies of Dancy's and De Levis' rooms was only seven feet. Dancy was an expert jumper—could jump standing on to the top of a narrow bookcase four feet high and could keep himself balanced there. So it was not difficult for him to jump that distance of seven feet only. Dancy was also in need of money—everyone knew it.

(5) General Canynge's remonstrance (विरोध) with him—a serious thing to accuse a fellow-guest without some sure proof.

(6) General Canynge gets Dancy before De Levis to answer him. Dancy's denial of the charge.

(7) Canynge suddenly puts his hand on Dancy's arm and finds it wet. His conviction of the validity of De Levis' charge, for it was raining hard when the theft took place. He, however, says nothing till Dancy learns.

(8) Canynge tells Winsor about it. They confer (परामर्श करना) to stand by Dancy if De Levis should persist in his charge.

(9) Meanwhile the Inspector returns puzzled—no foot-marks on the ground below. He would now begin the investigation at the other end—trying to procure the numbers of the stolen notes if possible from Kentman to whom De Levis had sold his mare and got the money.

विश्लेषण :—(१) इन्स्पेक्टर डे लेविस के कमरे में छानबीन करता है।

(२) उसका निष्कर्ष यह होता है कि चोर कमरा बन्द किये जाने के पहले, संभवतः खाने के वक्त पलंग के नीचे छिपा हुआ था। इसके बाद वह छज्जे से कूद कर भाग गया। इस बात की पुष्टि खिड़की के पास जूते के निशान से की जाती है।

(३) इन्स्पेक्टर पद-चिह्नों के लिए नीचे जमीन की परीक्षा करने जाता है।

(४) इस बीच डे लेविस जो अटकल लगाता है उसके अनुसार डैन्सी ही चोर था। वह तर्क पेश करता है : डैन्सी और डे लेविस के कमरों के बीच की दूरी केवल सात फीट थी। डैन्सी उछलने में निपुण था—वह खड़े-खड़े एक चार फीट ऊँची तथा बहुत कम चौड़ी किताब वाली आलमारी के ऊपर उछल कर चढ़ जा सकता है और अपने को संतुलित रखता है। अतः उसके लिए इस सात फीट की दूरी को उछल कर पार करना कोई मुश्किल न था। डैन्सी को पैसों की जरूरत भी थी—यह सभी जानते थे।

(५) जेनरल कैनिज उसके इस बात का विरोध करता है—अपने सह-अतिथि पर बिना कोई विश्वस्त प्रमाण के लांछन लगाना भयानक बात है।

(६) जेनरल कैनिज उत्तर देने के लिए डैन्सी को डे लेविस के सामने लाता है। डैन्सी आरोप का खंडन करता है।

(७) अकस्मात् डैन्सी की बाँह पर कैनिज अपना हाथ रखता है और उसे मौंगा हुआ पाता है। वह डे लेविस के आरोप को सत्य होने का अनुमान करता है, क्योंकि चोरी के समय जोरों की वर्षा हो रही थी। फिर भी, डैन्सी को इसका पता होने तक वह कुछ नहीं कहता।

(८) कैनिज इस सम्बन्ध में विन्सर को बताता है। वे यह परामर्श करते हैं कि यदि डे लेविस अपने आरोप पर दृढ़ रहे तो वे डैन्सी के पक्ष में रहें।

(९) इस बीच इन्स्पेक्टर चिन्तित रूप में लौटता है—नीचे जमीन पर कोई पद-चिह्न न था। अब वह दूसरे छोर पर अपनी जाँच शुरू करेगा—कैटमैन से जिसके हाथ डे लेविस ने अपनी घोड़ी को बेचा था, यदि संभव हो सका तो वह चुराये गये नोटों का नम्बर हासिल करेगा।

Summary :—The Police Inspector begins his investigation in the room of De Levis. He notes down everything in his note book carefully and thinks of four possibilities. Either the thief was there all the time waiting under the bed and escaped after De Levis had gone to Winsor to acquaint him with the theft or he came in with a key that fitted

the lock, or he came in with a skeleton key (ऐसी चाबी जो हर ताले को खोल दे) and left by the window or he came in by the window with a rope or ladder and escaped by the same way. Next he interrogates the servant 'attached to De Levis and learns that he finished his work and went down before the theft took place. Next he gets the keys of the doors of the rooms on either side of De Levis' room, but the keys fail. Finally, the Inspector comes to the conclusion that the thief walked in before the door was locked probably during dinner and lay concealed under the bed and escaped by dropping from the balcony. The bootmark near the window and the broken creeper on the corner of the balcony lent support to this. Now, he goes out to examine the ground below.

Meanwhile, De Levis, too, has formed his own theory. He saw that the distance between the rail of his balcony and the balcony of Dancy's room (next to his) was only seven feet. Dancy was an expert jumper. He could easily jump standing to the top of narrow bookcase four feet high and balance himself there. It was, therefore, easy for him to jump that distance of seven feet only. Moreover, Dancy was in straitened (अभावग्रस्त) circumstances and the money stolen was what he had obtained by selling the mare which Dancy had given him under the wrong impression that it was a worthless filly and he was sorry ever since. In the circumstances the only conclusion he drew was that Dancy is the thief.

Now it is a serious charge in which Dancy persists and Canyge gets Dancy before him to meet his charge. Dancy, however, denies the charge and protests his innocence. But suddenly Canyge puts his hand on Dancy's arm and finds it wet. De Levis' suspicion, thus, gets confirmed for it was raining hard when the theft took place. After Dancy leaves the place he tells Winsor about it. They, however, confer and decide to stand by Dancy if De Levis persists accusing

Dancy. They also tell De Levis that he will be socially boycotted if he spreads the scandal on mere supposition without any concrete evidence. By this time, the Inspector returns and communicates that the examination of ground yielded no result and he is puzzled. He now proposes to begin his investigation at the other end. He will contact Kentman, the bookie, and see if he can give him the numbers of the notes.

सारांश :—पुलिस इन्स्पेक्टर अपनी छानबीन डे लेविस के कमरे में शुरू करता है। वह सारी बातों को अपने नोटबुक में सावधानी के साथ दर्ज करता है और चोरी के सम्बन्ध में चार अनुमान लगाता है। चाहे तो चोर सारे समय पलंग के नीचे छिपकर प्रतीक्षा करता रहा होगा और जब विन्सर के पास डे लेविस चोरी के सम्बन्ध में सूचना देने गया होगा उस समय वह निकल भागा होगा या ऐसी चाभी लेकर आया होगा जो ताले में लगती हो या ऐसी चाभी से ताला खोल कर अन्दर आया होगा जिससे हर ताला खुल जाता हो और खिड़की की राह निकल भागा हो या किसी रस्ती या सीढ़ी के सहारे खिड़की की राह आया हो और उसी तरह भाग गया हो। इसके बाद वह डे लेविस के नौकर से प्रश्न पूछता है और उसे ज्ञात होता है कि वह नौकर चोरी होने के पहले ही अपना काम समाप्त कर नीचे चला गया था। इसके बाद वह डे लेविस के कमरे के लिए अगल-बगल के कमरों की चाभी लेता है, किन्तु ये चाभियाँ व्यर्थ सिद्ध होती हैं। अन्त में इन्स्पेक्टर यह निष्कर्ष निकालता है कि कमरे में ताला लगाये जाने के पहले संभवतः खाने के वक्त चोर कमरे में आकर पलंग के नीचे छिप रहा और फिर खिड़की से कूद कर भाग निकला। खिड़की के निकट का जूते का निशान और छज्जे के कोने की टूटी हुई लता उसकी इस बात के सबूत थे। अब वह नीचे भूमि की परीक्षा करने जाता है।

इस बीच डे लेविस ने भी अपना अनुमान लगाया। उसने देखा कि उसके और डैन्सी के कमरे (जो उसके कमरे के बाद ही था) के छज्जे के घिराव के बीच की दूरी केवल सात फीट थी। डैन्सी उछाल मारने में दत्त

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Points to be noted : The scene marks the beginning of the rising action or technically known as the conflict. The police investigation starts. The Inspector thinks of several possibilities, and at last concludes that the thief had probably

walked in during dinner and remained concealed under the bed and later on escaped by dropping down the balcony. But the investigation of the ground below yields no results. He is puzzled and proposes to pursue a different line by trying to get the number of the notes from the man to whom the filly was sold. The way in which he carries on his investigation in Meldon Court house shows that he knows anything but his business. He argued to himself everything except only the right thing, and at last follows the suggestion of Canynge (which he had ruled out before) that he should see if he can obtain the numbers of notes given by Kentman, and trace out the thief through that means. Moreover, he did not exhaust all the possibilities. When he could try the keys of Dancy and Margaret Orme on De Levis' door or he should have gone a step further and searched their rooms too. A simple search of Dancy's room and person would have ended in the discovery of the notes. Further, when the room was locked and the thief must have escaped through the window and there were no marks on the ground below, where could he go and how these two questions should have engaged his mind.

Then there is the phenomenon of the boots. When asked if he saw anything extraordinary Robert, De Levis' valet (टहलुवा), reported that one of the boots of De Levis was missing. The Inspector at once said to De Levis, "Well, sir, there's your story corroborated (समर्थित)". But how and in what way this can have a probable connection with the robbery the Inspector fails to establish.

It is rather the sharpness of De Levis that is set in clear relief in this scene. A mere glance at the distance between the rail of his balcony and that of Dancy tells him that Dancy is the thief. His calculation of Dancy's skill as a jumper (known to all) his poverty, his sorrow for his mare which he

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had given De Levis under the impression that it was a worthless filly and by selling which De Levis had got the money enabled him to see the truth which others failed to see.

Lastly, the scene sets forth the idea of loyalty which Galsworthy wants to investigate in the drama. When De Levis begins to accuse Dancy as the thief Canynge and Winsor take it as something very unseemly on the part of De Levis. But later on when Canynge and Winsor have no doubt about the truth of De Levis' charge, they decide to stand by Dancy. This is racial loyalty.

NOTES AND EXPLANATIONS

Page 14 (contd). *Four-poster bedstead*—a bedstead (a framework of a bed) with four posts to support the canopy (चंदेवा). *Jutting*—protruding; projecting (बाहर निकालना).

Page 15. *Chest of drawers*—for keeping clothes in a bed room. *Washstand*—the same as “wash-hand-stand” with toilet utensils (हाथ-मुँह धोने का कुँद). *Plumb centre*—exactly in the centre. *Finishing a note*—the Inspector was recording everything he noted. *Where was that*—where was your suitcase. *By the way*—by the bye; incidentally. He asked this question in passing. *He comes forward, etc.*—De Levis here repeats all that he did before he left for the bathroom to give the Inspector a concrete idea of what he did and how he left for the bathroom. *Sponge*—a kind of elastic thing used bathing to cleanse the body (स्पर्ज). *Reconstruct.....the bed*—the Inspector tells the persons present to imagine what a thief would do if he were in the room hidden. He would, according to human nature, first try the clothes, then the dressing-table, next the chest of drawers and finally the bed. The Inspector does the very thing. *Spy-glass*—small telescope (विशालक शीशा). *Sotto voice*—in undertone so that the Inspector may not hear this (धीमी आवाज़). *The order.....the*

other way—Canynge comments that the thief would do just the opposite, i.e., the thief would begin with the bed and end with the clothes.

Page 16. *Sharply*—suddenly; abruptly. *Taken aback*—astonished at the question. *I never thought*—of the probability of thief concealing himself under the bed. *Jotting*—noting down (in his diary). *Precisely*—exactly. *Foot-rails*—rails of the bedstead towards the foot. *And there shaving*.....*instead*—and these shaving papers only were left behind. *Ye-es?*—is not it so? *Undressing*—taking off my dress. *A quarter of an hour*—fifteen minutes.

Page 17. *Bettin' book*—book for entering bets; betting book (बाजी लिखने की बही). *No prayers*—did you not say your prayers? *Pretty slippery*.....*as a rule*—are you ordinarily very hasty in your undressing? *Yes. Say five past eleven*—De Levis admits that he does not take much time to undress himself. On the present occasion he started undressing at five minutes past eleven.

N. B. The students should note De Levis started undressing at about 11-5 and left the room at 11-15 for his wash. So he must have taken about ten minutes only to undress himself. Secondly he came to report the matter to Winsor at about 11-30. So roughly speaking the theft took place between 11-15 and 11-30.

Send her maid off—dismiss her maid-servant for the night. *Footman*—servant. *With distaste*—the suggestion of the Inspector to examine the butler (Treasure) and Robert (De Levis' servant) is annoying to Winsor as he has full confidence in their honesty. *Inspector—you—er.....the room*—Canynge means to say that the foot-mark near the window was the mark of the boot of the Inspector himself since he walked up to the window when he first came into the room. *Stiffly*—rigidly. *I had not.....that*—the Inspector says that he did

not forget the fact that he himself had walked up to the window himself, but he means to say that the boot-mark pointed out by him is not the mark of his boot. *Relieves*—lessens; reduces. *Tension*—mental strain (मानसिक उत्तेजना). The rigid reply of the inspector created some tension which was relieved when there was a knock on the door. *With a pounce*—with a swoop; at once. *Scrutinizing him*—looking at him critically. *That's right*—Robert's statement is true. *Holding silence*—the Inspector held up his hand to indicate that Treisure should remain silent. *Beggin' bridge*—Robert was playing Bridge with the other servants. He begs Winsor to excuse them this folly.

Page 19. *I'll see them later on*—I will see the other servants (Thomas and Frederick) afterwards. *After reflection*—after thinking. *Well?*—what was that particular thing you noticed about De Levis' clothes? *A pair of his boots one*—one of the two boots of De Levis kept on the corridor outside was missing. This was the only particular thing that caught his eye. *What did you make of that?*—could you make any meaning out of that? *The other*—the missing boot. *Did look for it*—did you try to find it out? *There's your story corroborated*—The Inspector tells De Levis that his story gets confirmed by evidence of fact. (But how? The Inspector does not say a word about it). *I don't know corroboration*—De Levis does not understand why his story should require confirmation for he has not circulated a false story. *In my experience that*—the Inspector says that from his experience he can say that such stories of theft do not ordinarily receive much confirmation by evidence. But in the present case the story is borne out (supported) by some concrete evidence. The Inspector connects the theft with the missing boot. He thinks that the boot-mark near the window of De Levis' room has some

connection with this missing boot. So he thinks that this missing boot will give some clue to the mystery of the theft.

Page 20. *Damn De Levis.....money*—Winsor gets angry with De Levis on whose account so many persons of his house are now suspected. *It's deuce invidious*—it is highly offensive or insulting. *Simultaneous re-entry*—re-entry at the same time. Treisure and the Constable re-enter the room as the Inspector too comes back from the balcony. *Handing—*giving. *Room on the left*—here is the key to the room on the left of De Levis' room (i. e., the room of Dancy). *Knock up—*rouse. *Disagreeable*—unpleasant. *Bookmaker*—professional betting man (the same as 'bookie'). *He'll probably.....big ones*—Probably Kentman has the numbers of the notes of bigger denominations (e. g., 100-pound, 50-pound notes).

You could get the.....anyway—When Inspector Dede says that he will try every key in the house on the door of De Levis' room and see if he can have a clue to the theft in that way both Winsor and Canynge become a bit worried. To resort to this is to suspect and rouse every-one in the house which in itself is highly scandalous. To avoid this Canynge suggests that the numbers of the stolen notes may be obtained from Kentman, the bookie, from whom De Levis got the notes and the numbers may be published in the papers. Kentman is likely to have the numbers of the notes of big denominations at least. The publication of the numbers of the notes may lead to the detection of the thief.

Shaking his head—as a sign of disagreement. *It's come and go.....time*—a bookie does not keep numbers of any notes as these notes pass out of his hands as quickly as they come into his hands. *Scandal*—ill-name. *I ought to exhaust etc.*—I should try all possible things.

Very well, gentlemen, etc.—This is the conclusion which the Inspector arrives at about the thief. His opinion is that the thief entered the room before the room was

locked during dinner and kept himself concealed under the bed. Subsequently he escaped with the money through the window by dropping from the balcony. The creeper at the corner of the balcony was violently distorted (तहस-नहस किया हुआ) showing that the thief, while escaping, trampled (पैरों से रौंदना) upon it. So it was now his duty to go down and examine the ground for foot-marks. [The theory of the Inspector was, however, wrong].

Page 21. *Escorts*—conducts. *The deuce you do*—Canynge is vexed with De Levis when he says that he knows who took the money. He thinks that De Levis, too, follows the theory of the Inspector. *Contemptuously*—with a feeling of contempt or hatred. *That ass*—De Levis means Dancy. De Levis returned from the balcony with the conclusion that it was Dancy who had stolen his notes. *Cool enough etc.*—He means to say that Dancy stole the money coolly with proper calculation (not in a state of nervous agitation) doing things that might create the impression that the thief escaped through the balcony. The creeper on the balcony was purposely torn to lend support to this theory as if it was wrenched (मरोड़ दिया जाना) while the thief hurriedly jumped down from the balcony on the ground below. *As a blind*—the creeper on the balcony acted as a kind of blind or screen to the wind. *See the rail... next*—De Levis wants Canynge to note the distance between the railing of his balcony and that of the balcony of Dancy's room. *Cord*—thick string or thin rope. *Stretching*—spreading. *I've measured it*—I have measured the distance between the rails. *If a man can take.....that*—Here De Levis gives his argument why Dancy and Dancy alone was the man who stole his money. The distance between the rail of his balcony and that of Dancy's balcony was only seven feet. Ordinarily it is difficult for a man to jump that distance but Dancy could easily jump standing to the top of a narrow book-case four feet high and remain steady there; this was exactly a trick which

he has displayed and earned a tennor from De Levis. When Dancy could perform that kind of thing standing it was only natural to presume that Dancy could easily jump across a distance of seven feet and reach his balcony, enter his room and finally leave with the money.

Someone's.....back—In support of his theory De Levis draws Canynge's attention to a broken creeper on the rail of his balcony. The stalk of the creeper was crushed and the inner corner of the rail too was broken. "It was there where a man should naturally stand when he wanted to take a jump. So it was surely Dancy who stood there and jumped across the distance. *This is an.....insinuation*—though De Levis' argument has force in it General Canynge is not willing to believe it as Dancy is a soldier and gentleman. The charge of De Levis is, therefore, an uncom non one. In spite of his protest, however, Canynge probably mentally admits the probability of his charge. *Insinuation*—an oblique hint (संकेत) [here the accusation of Dancy]. *Accusation*—this is no oblique hint at Dancy—it is his charge (दोषारोपण).

Dancy came up etc.—De Levis intuitively (सहज ज्ञान की अनुभूति द्वारा) gives a picture of how Dancy probably entered his room and removed his money. *Sneaked*—stole. *With these*—with these shaving papers. *Altogether*—in all.

Page 22. *Outrageous*—highly offensive. *Withdraw unreservedly*—withdraw your charge in an unqualified manner. *Or I must.....him*—or I must take you to face him. *Apologize*—offer apology. *Cut him*—avoid him; have nothing to do with him. *Pretty sick*—extremely sorry. *Flat*—fool. *He gave me that filly.....hard up.*—Here De Levis gives his argument why Dancy was induced to take the money. First, he was a fool who failed to see the worth of the filly which he gave him under the impression that it was worthless. Subsequently when he understood his mistake he must have been aw-

fully sorry for that, and thought that the money which De Levis got by selling it was his. Secondly, he was in need of money.

Turn up and down—movement up and down. *Blooming lot*—the whole company of beautiful persons (he means all the Christian guests in Winsor's house). This is said ironically. *Feelers*—Organs in some animals for testing things by touch or searching for food.

Tell the whole blooming.....very different—when General Canynge persistently (हठपूर्वक) refuses to accept the theory of De Levis that Dancy is the thief, and says that he must tell Winsor of his ugly charge, if he persisted De Levis gets angry and retorts. He says that the General may tell not only Winsor but the entire lot of beautiful persons in his house, meaning thereby all the Christian guests in Winsor's house. He won't care. In his retort De Levis gives fullest expression to the anger felt by a Jew hated by Christians at large. He tells the General that he has already begun to feel the atmosphere of the place. He has found out that everyone here is prejudiced against him as he is a Jew, and so none is ready to lend him any support. Whatever General Canynge may think of his understanding, he has no doubt as to what kind of attitude people have towards him. If only he were in Dancy's place and Dancy in his (that is, if he were a Christian and Dancy a Jew) General Canynge would speak in a different tone. N. B.—what De Levis says is absolutely correct.

Suavely rigid—stiffly but not rudely. *Something is due to our host*—Canynge means to say that nothing should be done which may place Winsor (their host) in an unpleasant situation. If one of his guests is accused of stealing, Winsor as a host will naturally feel. So no such unpleasant situation should be created. *Esprit de corps*—fellow-feeling. *Esprit de corps.....gentlemen*—Canynge means to say that if a gentleman is accused without

proof it is the duty of other gentlemen about him. to defend him. This is no class loyalty as De Levis insinuates (संकेत करना) but a different kind of loyalty that should exist among gentlemen. *Thick as thieves*—same as “birds of a feather flock together” (चोर-चोर मौसेरे भाई). *A good motto*—a good maxim adopted as a rule of conduct—said here ironically. De Levis means to say that to Canynge Dancy, a thief, is a gentleman because he is a Christian (and not a Jew). *None can foresee its consequences*—none can understand where it will lead to. *A gallant fellow*—a brave man. *A fine record*—a good achievement. *Christ*—The Propounder of Christianity. He is regarded by the Christians as the son of God. The none-believing Jews crucified him. But he came out of his grave alive. Many wonderful things are said about him in the Bible. *Mud*—calumny; bad name. *If he's as.....found*—This accusation of De Levis will tarnish (कलंकित करना) Dancy's good name however innocent he may be (he may be as pure as Christ even) if the real thief is not found out.

In the old days of swords etc.—in the old days of chivalry if a man accused another in this way the whole question would be settled in a duel (fight of two persons) and either the accuser or the accused would die.

Page 23. *Persist*—continue. *Absurd*—impossible; ridiculous (which none would believe). *You will both.....Society*—both of you will sink in public eye. *Add injury to insult*—do further harm.

Society can't add.....esprit de corps—when General Canynge says that if De Levis persists in his absurd accusation of Captain Dancy, it will do harm not only to Dancy but to De Levis also. Both of them will sink in the eye of Society, De Levis for bringing the absurd charge and Dancy for being the object of it. To this De Levis replies that Society cannot do any greater harm to him for already he, as a Jew, has no respect in English Society. He knows that he is tolerated for his money only otherwise he has no status.

If so, why should he be deprived of his money? When Society cannot give him any prestige, it can't add to his suffering by taking away his money, as well. So he will persist in his accusation of Dancy. If, however, his money is given back to him, he will remain silent over the matter. If not, he won't stop. He knows his charge is true, and he only wants that Dancy should be brought before him. But if General Canynge so likes, he adds sarcastically, he may deal with him in a different way for the sake of his spirit of fellow-feelings which as General Canynge has said before, should exist among gentlemen. He only wants his money back. That's all.

'*Pon—upon. 'Pon my soul—believe me. Dissuade—stop. From indulging the fancy—from imagining like that. This is monstrous—this accusation is awful. With an eye to possibilities—in the hope of future gain. I took her as a favour—by taking the mare I only showed some favour to Dancy. The fact is that Dancy could not maintain the mare. Moreover, it was considered to be worthless also. So by taking the mare from Dancy he did a favour. Venture—dare. The principle—of future gain. Guides—regulates. Transactions—business transactions.*

Page 24. *As if flicked..... spot—as if struck on an injury stripped of skin. Flicked—struck sharply with a whip. Raw spot—place stripped-of skin with the flesh exposed. In my race, do you mean—do you mean that the Jews do their business on the principle of gain only? You don't say these things, any of you—De Levis means to say that the Christians do not openly say anything against the Jews that they are a race of profit-seekers, but everyone of them thinks like that. Repay—return. Hospitality—reception of guests. Here the hospitality of Winsor, a Christian. Skins my feelings—wounds my feelings. Skins—(1) covers with skin, (2) flay or strip the skin. Here in the latter sense. You will kindly*

.....*yourself*—you will kindly not give way to any feeling. *Fuss*—commotion; treatment of trifles as important. *Turns on*—depends. *Throws light*—clears up the mystery of the theft. *Known.....rolling*—is known to be rolling in money, i.e., known to be extremely rich. *As I am.....stony*—as I am known to be poor [*stony*—impecunious; having no money (निर्धन)].

Page 25. *But not many.....pocket-books*—there are many people besides De Levis who are rich but many people do not keep such a large amount of money in their pocket-books as De Levis did. What Canynge means to say is that the money was removed by a man who knew of De Levis having kept the notes in his pocket-book. *He won two races*—Dancy means to say that many people knew that De Levis had won two races on that day; naturally he had enough money in his pocket on that day. So it was difficult to fix the responsibility on any particular person. *Ready money*—cash payment on the spot. *Do you suggest.....ready money*—De Levis is insulted at the suggestion that he bets in ready money. *Putting his hand on Dancy's arm*—this is very important. As Canynge puts his hand on Dancy's arm he feels his coat arm wet. This discovery settles the question. The doubt is confirmed. It was raining hard when the theft was committed. De Levis' theory plus this new evidence settle the question. *Puts his hand to his face*—and feels it wet. *Very conclusive*—very convincing indeed that Dancy is clear (said ironically). *Well, you are*—Winsor was going to say probably "Well you are very obstinate". *Yield nothing*—produce no result (as there were no foot-marks). *Puzzle*—mystery. *Pick up*—find (any clue). *Whose face expresses too much*—of excitement. *Take it up.....other end*—take up the investigation from the side of the bookie (Kentman) who gave the money, ascertaining the numbers of the notes etc.

Before I go.....suppose?—before the Inspector leaves he wants to know if there is anyone who is suspected. *De Levis' face.....uncertain*—De Levis is about to say something, and there is an expression of excitement on his face; but he cannot decide whether to say anything or not. *Staring—gazing. Emphatically*—with emphasis; with stress. *Give us a call*—see us.

Page 26. *Gosh*—by God; also “by Gosh”. *I thought.....going to*—I thought that De Levis was going to mention the name of Dancy before the Inspector. Winsor says this pointing towards De Levis on the balcony. *Imagine.....Dancy*—Winsor cannot think what will happen to Dancy when the rumour spreads. The real thief, to his mind, cannot be found out, but the mud will stick to Dancy once the news gets circulated. It is so very unfortunate for Dancy. *Damp*—wet. *Quite damp...raining*—Canynge tells him that the thief was none other than Dancy himself. The money was stolen when it was raining and Dancy's arm was wet. *His voice.....does*—Winsor says that he does not follow what Canynge means when he says “Quite damp. It's been raining.” But his voice is lower with a falter (संकोच). It shows that he really follows the meaning of Canynge's words. *It was.....hard*—it was raining hard. *A minute.....enough*—a minute out on the balcony was enough to make one wet. *With the outside.....arm*—Canynge rules out Winsor's defensive argument that Dancy might have leaned on the wet stone because in that case the outside of the upper arm could not be wet. *Concentration—stress. Dash it—damn it. We must do.....by*—Winsor means to say that by accusing Dancy De Levis is scandalising him (Winsor) and the others in his house also as a class. He has no longer any doubt about the part played by Dancy; yet there may be many explanations against the conclusion. Anyway, it has now become a class question. So he suggests that

if Dancy attacks them all—Dancy by accusing him and the others as being his abetors (सहायक) to the crime, they must also defend him. The attitude of De Levis is something which they should not tolerate.

Supposition—idea not based on reason. *My tongue*..... mine—you can't stop my tongue. *Unmoved*—firmly.

Page 27. *Without*.....ostracism—without complete social boycott. *Have we your word*—Do you assure us that you will keep quiet? *Social blackmail*—do you threaten that you will boycott me socially? *Recklessly*.....code—wildly ignores the unwritten law of conduct which one should observe in society. *If you consider*.....unwritten code—Here General Canynge holds out a warning to De Levis that if he spreads the scandal on mere supposition that Dancy has stolen the money, he (De Levis) will act in violation of the unwritten code of society. That unwritten social code says that man should not spread any scandal against a fellow-being except on concrete proof. If De Levis does not hear his advice and spreads the scandal, whatever his method may be, there will be no other alternative before the others than to boycott him socially. So De Levis is advised not to act in a wild manner. *Aspires to be*—is eager to become. *Outed*—removed; socially boycotted. *Iceily*—very coldly. *Sullenly*—with a feeling of vexation. *Encounter*—meeting. *Steady*—fixed; unmoved. *Impassive*—free from emotion. *Mocking*—(here) satirical; hateful. *Rats*—this denotes De Levis' hateful attitude towards Canynge, Winsor and the others.

ACT II

SCENE I

Analysis :—(1) Afternoon, three weeks later, in the card-room of a London club. Borring, Winsor, Canynge and Lord St. Erth are at Bridge play.

(2) Major Colford comes in from the billiard-room and excitedly tells Canynge that De Levis had said openly that Ronald Dancy had robbed his money at Winsor's.

(3) Both De Levis and Dancy are summoned. The matter must be cleared up when De Levis won't retract (हाथ खींचना, अलग होना, वापस लेना). Dancy is told to take action. De Levis loses his membership of the club for his offence of accusing a fellow-member.

(4) Colford's attitude. He must stick to Dancy—a brother-officer and a friend.

विवरण :—(१) तीन सप्ताह बाद—दोपहर का समय—लंदन के एक क्लब का ताश खेलने का कमरा। विन्सर, कैनिंज और लार्ड सेंट अर्थ ब्रिज (ताश का एक खेल) खेल रहे हैं।

(२) विलियर्ड-क्यू से मेजर कोलफोर्ड आता है और कैनिंज से उत्तेजनापूर्वक कहता है कि डे लेविस ने यह खुलेआम कहा है कि विन्सर के यहाँ रोनल्ड डैन्सी ने उसके रुपये चुरा लिये हैं।

(३) डे लेविस और डैन्सी दोनों को बुलाया गया। अगर डे लेविस अपना हाथ नहीं खींचता तो इस मामले को साफ ही कर लेना चाहिये। डैन्सी को इसके विरुद्ध कार्रवाई करने को कहा गया। अपने एक सहसदस्य पर दोषारोपण करने के अपराध में डे लेविस को क्लब की सदस्यता से हटा दिया गया।

(४) कोलफोर्ड का रुख—उसे डैन्सी का पक्ष लेना चाहिये—वह एक बराबरी का अफसर और मित्र है।

Summary :—The scene opens in the afternoon three weeks later in a card-room of a London club. Borring, Winsor, Canynge and old St. Erth are playing bridge. Old St. Erth and Winsor, his partner, have yielded one rubber to the opponents. Old St. Erth in his youth played whist (ताश का एक खेल)

and modern bridge is no game compared to it. By the bye he says of De Levis' being "black balled" (बोट देने में अस्मदिसूचक काली गोली दिखाया जाना) at an election, which was of course only expected.

The conversation then briefly centres round Dancy's filly (Rosemarry) that has won the Cambridgeshire race. Dancy must be mad to hear of the luck the filly has brought to its present owner.

The game is about to start, again when Colford comes in from the adjoining billiard-room and tells Canynge that De Levis has openly scandalised Dancy by saying that it was he who had robbed him at Winsor's. De Levis is summoned before them. He is told that if he wishes to remain a member of the club, he must account for such a charge against a fellow-member. Both Dancy and he cannot remain members of the club. The matter must clear up and one must resign, or De Levis must retract and apologize, otherwise he may have to go to courts to defend himself in a defamation case against him when he cannot give any proof. Dancy, too, is brought in to confront De Levis. A sharp exchange of words follows. Dancy calls him a "damned -Jew" and De Levis calls him a "thief". Dancy challenges him to a fight for the indication (रक्षा) of his honour, but De Levis taunts him by saying that "dead men tell no tales". De Levis tells Dancy to bring his case against him in the courts and he shall face him there, and leaves the club.

Dancy is advised by all to start a case against De Levis. Dancy is hesitant. To go to law is an expensive business and he is hard up (पैसे की तंगी होना); moreover, he would like to consider the whole thing as beneath contempt. But Canynge tells him that the accusation was overheard by various members and if he did not take action in self-defence the judgment will go against him.

Dancy goes away. To Borring Dancy's attitude seems to be suspicious, but Colford has no doubt about his honesty. His word is enough for him. St. Erth, General Canynge leave the club followed by Borring. No game is possible after this development. Winsor now left alone with Colford, tells him of his suspicion too, but Colford must stick to Dancy, a school-fellow and brother officer.

सारांश :—तीन सप्ताह बाद दोपहर का समय है और एक लंदन के क्लब का ताश खेलने का कमरा—यहीं से दृश्य का प्रारम्भ होता है। बोरिंग, विन्सर, कैनिंज और वृद्ध सेंट अर्थ ब्रिज खेल रहे हैं। वृद्ध सेंट अर्थ और उसके जोड़ीदार विन्सर अपने प्रतिद्वन्द्वियों से एक खर हार गये हैं। वृद्ध सेंट अर्थ अपनी युवावस्था में ह्विस्ट नामक ताश का खेल खेला करता था और आधुनिक ब्रिज उसके मुकाबले में कोई खेल ही नहीं। क्रमशः वह डे लेविस के विषय में कहता है कि एक चुनाव में उसे वोट देने में असम्मति-सूचक काली गोली दिखायी गयी जिसके होने की वास्तव में पूरी सम्भावना भी थी।

इसके बाद बातचीत का विषय डैन्सी की घोड़ी (रोज मेरी) होती है जिसने कैम्ब्रिजशायर की दौड़ जीती थी। घोड़ी ने अपने वर्तमान मालिक को जो सौभाग्य प्रदान किया उसको सुनकर डैन्सी अवश्य पागल हो जायगा।

खेल फिर शुरू होने को है कि बगल के विलियर्ड के कमरे से कोलफोर्ड आता है और कैनिंज से कहता कि डे लेविस ने खुलेआम यह कहकर डैन्सी को बदनाम किया है कि डैन्सी ने ही विन्सर के मकान में उसके रुपये चुराये थे। डे लेविस को इन लोगों के सामने बुलाया जाता है। उसे कहा जाता है कि यदि वह क्लब का सदस्य रहना चाहता है तो अपने सह-सदस्य पर ऐसा इलजाम लगाने का सबूत दे। वह और डैन्सी दोनों क्लब के सदस्य नहीं रह सकते। बात बिल्कुल साफ हो जानी चाहिये और एक

को त्याग पत्र दे देना चाहिये, या डे लेविस इस सम्बन्ध में अपनी बात वापस लेकर माफी माँग ले, नहीं तो डैन्सी की मानहानि करने के अपराध में उसे अदालत में हाजिर होना पड़ेगा जबकि वह कोई सबूत नहीं दे सकता। डैन्सी को भी डे लेविस का मुकाबला करने को लाया गया। डैन्सी उसे 'गर्हित यहूदी' और डे लेविस उसे चोर कहता है। डैन्सी अपनी प्रतिष्ठा की रक्षा के लिए उसे द्वन्द्वयुद्ध के लिए ललकारता है, पर डे लेविस यह कह उस पर व्यंग्य करता है कि 'मरा घोड़ा घास नहीं खाता।' डैन्सी को डे लेविस कहता है कि 'जाओ, मेरे विरुद्ध अदालत में मुकदमा करो जाकर, मैं तुम्हें वहीं देख लूँगा—और इतना कहकर क्लब से चला जाता है।

डैन्सी को सब लोगों ने राय दी कि वह डे लेविस के ऊपर मुकदमा दायर करे। डैन्सी हिचकिचाता है, अदालत की शरण लेना खर्चें वाली बात है और उसे पैसे की तंगी है; फिर, उसे नफरत से परे रहकर सारी बातों को सोचना चाहिये। किन्तु कैनिज उसे कहता है कि यह दोषारोपण अनेक सदस्यों ने सुना है और यदि वह अपने वचाव के लिए कुछ नहीं करता तो निर्णय उसके विरुद्ध होगा।

डैन्सी चला जाता है। बोरिंग को डैन्सी का रुख सन्देहास्पद नजर आता है, किन्तु कोलफोर्ड की उसकी ईमानदारी में कोई शक नहीं। उसके शब्द ही वह यथेष्ट मानता है। सेंट अर्थ, जेनरल कैनिज क्लब से जाते हैं और बोरिंग उनका अनुसरण करता है। इतनी बात हो जाने पर खेल असंभव हो गया था। विन्सर अब कोलफोर्ड के साथ अकेले रह जाता है, वह भी अपना सन्देह उससे व्यक्त करता है, किन्तु कोलफोर्ड को डैन्सी के पक्ष में ही रहना चाहिये क्योंकि वह उसका सहपाठी और बराबरी का अफसर है।

Points to be noted :—The complication of the story further increases in this scene. We find here that class loyalty has already started its work. De Levis has been outvoted in an election. He knows whose hand worked behind his defeat.

He grows furious and now begins to speak openly against Dancy having robbed him at Winsor's. The matter thus comes to a head. Dancy offers to fight with him to vindicate his honour, but De Levis would neither fight nor apologize nor retract. He resigns his membership of the club and will now go to the courts. Dancy, too, is persuaded to take legal action, though left to himself he would not for two reasons:—(1) He is hard up and a law suit is expensive; (2) he would prefer to consider the whole thing as beneath contempt.

But his desire to fight (as Borring says) is a bit suspicious and his unwillingness to take action on the plea that it is expensive is a kind of self-betrayal.

Anyway, Colford will stick to Dancy at any cost. Dancy is a brother officer, a school fellow. He can't, therefore, leave him though he has roused suspicion. This is yet another expression of class loyalty or loyalty to friendship which is Galsworthy's theme of investigation in the play.

The scene brings before us a new character Augustus Borring, an essential clubman about thirty-five years old. His stammer is an instance of quiet humour which Galsworthy is capable of creating. He is a foil to the other members of the club who are loyal to Dancy, a fellow-Englishman and Christian, for one reason or another but he is a critical spectator who does not show any blind loyalty to Dancy or have any corresponding prejudice against De Levis.

NOTES AND EXPLANATIONS

Page 28. *Afternoon..... London Club*—Act II, Sc. I begins in the afternoon in the card-room of a club in London after an interval of three weeks. *John Bull*—a typical Englishman. *Clubman*—member of the club. *Becoming stammer.....speech*—when Augustus Borring speaks he does so with a stammer or a slight sharp "click" sound which becomes him (suits him).

Galsworthy humorously says that the stammer of Borring is very pleasing. *To his right.....Borring*—that is Canynge and Borring are partners. *The R. rub*—the rubber. The game is finished. In Bridge when a man wins twice he gets a rub and the game is finished then. *George*—St. George, Patron Saint of England from the time of Edward III. *By George*—is here an exclamation equivalent to "By God". *You hold cards*—you get good cards (and so you win). *Not a patch.....this game*—the old lord has a prejudice against Bridge which is no comparison to the old game of Whist (ताश का एक खेल). Bridge is comparatively new. In his younger days Lord St. Erth played whist. This Bridge does not suit him. *Raise the flag.....again*—shall we again bring back the old Whist and drive Bridge away? Literally "shall we declare victory for Whist?" *No go, General*—General, this cannot be done. Winsor means to say that Bridge cannot be supplanted by the old whist. *You can't go....pace*—if you can move quickly you won't like to move slowly. When a man can go quickly by air he does not like to walk. In the same way in this modern age no one likes Whist as Bridge has come to stay. *Youngmen.....it*—youngmen won't like Whist. *Sit out*—take no part. *Better develop it.....out*—it is better to develop the game of Bridge without going back to Whist so that it can be played with two sitting out. The card game of Whist could be played by four, three or even two persons, but Bridge requires four. Borring, who is essentially a clubman and cannot do without playing, means to say that Bridge is a better game no doubt but it requires four persons. If it could be played by two it would be better for it is sometimes difficult to get all the four to play this game of Bridge. As for himself, he likes Bridge more than Whist; only it should be improved.

Stuck to—retained. *In spite of the weather*—though the weather is not good. *Let's hear what's.....Cambridgeshire*—let

us know which horse has won the Cambridgeshire race. *Ring..... Winsor*—Winsor is requested to ring the bell calling a servant.

Black-balled—voted against. Here is a clear indication that De Levis is getting disliked. Obviously people have combined against him and he has failed to enter the Jocky Club (see Drama page 27, 1st line) of which he wanted to be a member.

I looked.....down—I stepped into the club on my way to this place. *Canynge sits very still etc.*—Canynge and Winsor know that De Levis' accusation is true yet he is becoming a victim of general dislike. At heart they feel unhappy but cannot say anything openly. *A footman enters*—a servant comes in response to the ring of Winsor.

Page 29. *What won the Cambridgeshire*—which horse has won the Cambridgeshire race. *Rosemarry, Sherbert Barbizon*—the names of horses. Rosemarry students should remember, is the name of the filly which De Levis got from Dancy and sold to Kentman. *Nine to one the winner*—it was generally expected that Rosemarry would win.

Many a slip.....pocket—De Levis got a good price no doubt but he could not keep it. *Cut*—to decide partners. They cut after one rubber a fresh game is to start. So they cut cards for deciding partners. *Yarn*—story. *Is that the yarn etc.*—when St. Erth says that there is "many a slip between the price and pocket", Borring wants to know if St. Erth means by this the story now in circulation of the theft of De Levis in a country-house. *You and I, Borring*—as a result of the cut Winsor and Borring are partners now.

He gave that filly.....her—Rosemarry's maintenance was a problem for Dancy who was in monetary trouble. So he gave it away to De Levis and was glad that De Levis took it. *Won a p-pot*—won a large sum of money, when Rosemarry won the

race. *She was at thirty-threeago*—literally a fortnight ago Rosemarry was at odds of thirty-three to one against. Almost all the races she ran within the last two weeks were won by her. *Fellows who.....haystack*—ordinary persons who cannot even distinguish one from another. Fortune favours the fools. *Haystack*—hay-rick; pile of hay. *Profoundly*—(here) very gravely. *And care less*—all the money goes to fellows who also care less for money. *Men racing*—men who are lovers of races. *Chance to get.....neighbour*—the horse is a great friend to a man. If it runs well and wins a race it will bring fortune to its owner who will have a better position than his neighbours thereby. *If you'd owed*—had you depended on the horse. *They always try to take mine*—an instance of dry humour. He means to say that the horse is an object of fear to him. If he tries to ride a horse he fears some accident that may take away his life. *Evidently*—clearly so. When you are so afraid of a horse-ride you cannot love a horse. *Deal*—distribute the cards among the players. *Cavalryman*—a horse soldier. Colford is a cavalry officer. *Standstill*—stop.

Page 30. *Blasphemous*—scandalous. *One moment.....d'you mind*—when Major Colford was about to describe how De Levis had started to speak against Captain Dancy, General Canynge told him to stop a minute and was about to tell Borring apologetically to withdraw from there. Borring did not know the story, so General Canynge thought that he should not know it. *It makes no odds*—it makes no difference if Borring hears it. *All ears*—with full attention; most eagerly. *Dancy ! Great S. Scott*—the name of Dancy, being the man who robbed the money of De Levis, causes a great wonder in Borring. *Wring*—break. *Bounder's neck*—De Levis' neck. A 'Bounder' is a cad, an ugly fellow. *Tact*—practical wisdom; adroitness (निपुणता) in dealing with persons. *Result of hearing.....slippy*—De Levis has become mad to hear

the result of his being outvoted in the election. It would be hard to handle him now. He requires careful handling. "slippy" is the same as "slippery" (that which requires careful handling). *Back*—support (in the election). *Insinuation*—oblique attack (अप्रत्यक्ष आक्रमण, चापलूसी, कटुता). *Bandied about*—discussed. *The duel.....in order*—formerly a duel fight would settle the whole affair; but now there is no such thing. So a scandalous story, once in circulation spreads. *It never... ..straightest*—the duel never left an issue right. It simply settled the issue in favour of the man who could strike straight and get the better of his opponent. *Account*—answer, explain. *Quorum*—the minimum number of members required to hold a meeting. *Traced 'em*—found out the notes.

Page 31. *He is in.....state*—De Levis looks extremely flushed (red) and more excited still. *Exotic*—foreign (here) Jewish. *Under emotion.....exotic*—when a man has an emotion or feeling of anger within, he cannot conceal his native intonation (एक खास लहजे का स्वरान). De Levis, therefore, speaks with a little more foreign accent. *Backed me up*—ironically for "did not support me". *It's a matter.....me*—it does not matter to me. *Venomous*—poisonous; malicious. *I'll tell you.....breed*—De Levis means to say it is not he but Canynge and others who are malicious as they are following him down like a pack of hounds as he is a Jew (not a man of their stock). *You appear.....brain*—you seem to be crazy (mad) about the idea of your breed (race).

Page 32. *You can't deny.....want to*—you cannot deny even if you want to deny. It is an attack on Canynge too. *Choose.....nicely please*—please use your language more politely. *Sharper*—a foul player; a swindler (ताश का पत्ता लगाने वाला, ठग).

Proof! Did you.....sharper—This is De Levis' sharp retort to Winsor who says that by accusing Dancy of stealing

his money in his house on no proof De Levis is acting in an ungentlemanly manner. De Levis says here that no more proof is required to lay the blame at Dancy's door. It is significant that the footmarks could not be traced on the grounds below the torn creeper on the balcony. Secondly, Dancy could jump very well—a fact that was known to everyone. The same evening he earned a ten-pound note from him on a sure bet. The bet was that if he could jump standing on to a four-foot high bookcase he would get a tanner, and he won the bet very easily. Was it not proof enough? That was what Dancy was like according to De Levis—an ordinary swindler, not a gentleman as he was supposed to be.

Damned lucky—(here) highly lucky. *Avert*—remove; take away. *Smouldering*—burning (with anger). *I have a memory**too*—I cannot forget an insult and I know how to bite also. *I'm marked for coventry*—I am sure to be socially boycotted. [*To send one to coventry*—to boycott one socially]. *Well, I'll take Dancy with me*—De Levis' determination that Dancy too is to be let down. *Retract*—withdraw; take back your statement about Dancy. *Compensate*—make good for. *A jury is*.....*that sort*—St. Erth here suggests that Dancy may go to a court of Law for the vindication (वचाव, दोष-प्रज्ञालन) of his honour if De Levis persists in his accusation. De Levis is a very rich man no doubt but if he brings a charge like stealing against Dancy on no proof, the jury will find De Levis guilty of bringing a false charge; then his money cannot save him. So St. Erth wants De Levis to understand what consequences may follow if he does not realise the position.

He can... ..*criminal action*—Dancy may bring a criminal case against you. *If you can*.....*that is*—we want you to prevent that possibility of imprisonment. *If I were young*... ..*me*—If I were in the position of young Dancy nothing

could stop me from going to a court of Law for action against the accuser.. *Deuced positive*—a sure devil.

Page 33. *It seems to me.....lightly*—it appears to me that you attach very little value to the good name of other people. *Confront.....Dancy*—bring Dancy before me. *Give.....play*—deal with me justly. *Tense*—excited. *Grounds*—reasons.

You gave me.....was sheet—When Dancy wants to know the grounds on which De Levis accuses him of stealing his money' he (De Levis) advances the following reasons. Dancy was hard up and found it hard to maintain his mare Rose-marry; so he gave the mare to him to save himself her maintenance but later on he grew mad about her when he could understand that the mare was not worthless as he had considered her to be. Then Dancy knew from Goole that he (De Levis) had sold her to Kentman who had paid him in cash. Yet Dancy denied having any knowledge of the payment. Thirdly, his room was next to his and he could jump like a cat, as was seen on the evening of the day on which the money was stolen, so it was not difficult for him to reach his balcony with one jump. Fourthly, some creepers on the balcony on his side were found broken by a weight. Obviously they were crushed by the pressure of somebody's boot as he landed on the balcony. Last of all when De Levis went out of his room to the bathroom Dancy's room was open and when he came back the door was found shut. If, therefore, one put two and two together the only conclusion that could be possible was that Dancy was the thief.

That's the first.....door—that Dancy's door was open when De Levis went out for his bath and found shut when he came back was not told by De Levis before. *Well, Dancy*—what have you got to say? *I'll settle.....weapons*—I would settle the question in a duel. *Lied*—told a lie.

Page 34. *The wind probably*—the wind might have pushed open the door. *You're very smart.....see*—You are very clever Dancy. You want a fight so that I may be killed and my mouth may be stopped for ever. No ! I don't want a fight. You may go to the law courts and we shall see what happens. *Takes a step towards him*—threateningly. *Interposes*—comes in between Dancy and De Levis. *Consider.....suspended*—remember that you are suspended from the club. *Till.....out*—as long as the matter is not cleared up; so long as the truth is not found out by trial. *Tremulous*—quaking or trembling. *My race.....Jew*—As a race the Jews are very old with an old civilisation. The Jewish (also called the Hebrew) religion was pretty old when the forefathers of the Christians were still wild. De Levis is, therefore, proud to be a Jew though Dancy called him a "damned Jew". N. B. The Jews were always hated by the Christians as they (the Jews) did not accept Christ (the founder of Christianity) as the Messiah. The prophets of the Jewish religion from time to time announced to their people that God Himself would be born among them and come with a message. When this hope was quickened Christ was born, who later was hailed by some as the promised Messiah. But the larger majority did not accept this. Since then the followers of Christ hated the Jews. Shakespeare has given us a picture of this bitter hatred of the Jews by the Christians in his *Merchant of Venice*. So, too, has been done by Marlowe in his *Jew of Malta*. Formerly the Jews were looked down upon by the Christians and called 'unbelieving dogs'. Even now the feeling persists.

Au revoir—(Pro : o revwar) good-bye, till we meet (in the courts). *I did not take it in*—I did not believe that Goole had told him anything about the payment.

Page 35. *That is a very.....business*—to go to a law

court shall involve me in great expenditure. *I'm hard up*—I am in straitened (असह्युक्त) circumstances (in financial hardship). *If you don't..... by default*—If you don't go to a court to defend yourself against his accusation the judgment will be in favour of the plaintiff (complainant or accuser, i. e., De Levis) on your failure (as a defendant) to plead your case. *I might prefer contempt*—I would rather like to consider the whole thing as something beneath any consideration. *Abruptly*—suddenly (breaking the silence). *I don't like it*—I don't like this base accusation. *I've known him*—I have known Dancy. *You may have my head.....it*—I am prepared to bet and lay down my life if Dancy stole the money. (That is he can't believe that Dancy was the thief). *Many holes*—many awkward (difficult situations). *My toe itches.....butt end*—I want to kick De Levis on his buttock. *Has he t-taken..... way*—has Dancy faced the whole thing in the proper way? *Borrng* means to say that there was something in Dancy's attitude which was suspicious. Hearing it suddenly he should have believed in De Levis' accusation. *Bosh*—nonsense. *It's perfectly.....for him*—this accusation is so damaging to Dancy. *The courts are..... distrustful*—The courts may not believe in the assertion that Dancy is honest unless he is able to refute the charge. *His word's.....me*—When Dancy says he is innocent it is enough for me. I don't want any other evidence of his honesty. *For the honour of the Army*—for the sake of the honour of the Army. N. B. Colford is very eager to see that the honour of Dancy is vindicated. The vindication of his honour is to him, the vindication of the honour of the Army and the Club. This is an expression of what may be called *Professional Loyalty*. *If Dancy istoo*—another expression of Professional loyalty. *A bit screeny*—a little dubious or suspicious. Dancy was eager to fight to establish his honour—this itself seemed to be suspicious.

Wouldn't you.....brute—Would you not have liked to shoot down De Levis on the spot for his mean accusation ? *Pal*—an expression of contempt. *Even if he wins*—even if Dancy wins the case. *Stain*—spot.

Page 36. *People.....worst*—even if Dancy is able to win the case, he cannot save himself from an evil name; unless the real thief is found out people will believe him to have taken the money. *Glaring at Borring etc.*—looking fixed at Borring Colford corroborates the words of Winsor that people always believe the worst. He says so glaring at Borring to indicate that Borring has already done so (in truth Borring has given sufficient expression of his belief that there may be truth in De Levis' assertion). *Out of a thing of this sort*—out of an accusation of this kind. *It leaves a bad taste*—When a man (here De Levis) brings such an accusation, it only shows that he is a man of bad taste. *Can I give you a lift*—St. Erth invites Canynge to go with him in his car. He will drop him at his place.

Temperature—feeling of the club members. *Effeminate*—a man who behaves like a woman; *Pal*—friend. *An old school fellow.....a pal*—Winsor has dropped a hint that De Levis' suspicion was based on solid proof. The arm of his coat was wet, and it was raining hard when the money was taken. The implication (तत्पर्य) is clear but Colford must stand by Dancy—an old school friend and a brother officer (whatever he might have done) and help him through the case. This is an expression of, (1) *Professional loyalty* and (2) *Loyalty to friendship*.

ACT II

SCENE II

Analysis :—(1) The scene opens in Dancy's flat next morning. Mabel and Margaret Orme are talking. The talk

centres round Dancy, and the case that Dancy wants to start. Mabel is taken by surprise. She is absolutely ignorant of the affair. She goes to contact Dancy on the phone, Dancy being out at that time.

(2) Margaret is joined by Lady Adela. The talk now centres round Dancy's character. Margaret hints at Dancy's desperate character. Both women are sure that Dancy has stolen the money. Still for the sake of their loyalty to their own race they have to stand by Dancy.

(3) Mabel's return after her failure to contact Dancy. Margaret's advice to Mabel—to take the help of the old lawyer, Mr. Jacob Twisden.

(4) Dancy, too, now comes—the two women (Margaret and Lady Adela) leave the room.

(5) Dancy proposes to go away to East Africa. He is sick of his tame-cat (पालत बिल्ली का-सा, नीरस) sort of life in London and like to go to Nairobi.

(6) But Mabel objects. It would look like running away and confirm the suspicion.

(7) De Levis' appearance. Dancy had gone round to his place when he had been out. He wants to know why Dancy had gone there. Dancy wants him to sign an apology recanting (पूर्व मत को गलत मानना) every word. De Levis' refusal.

(8) Dancy and De Levis about to engage in a duel—Mabel stands between them. De Levis leaves. Dancy prepares to see his lawyer.

विश्लेषण :—(१) दूसरे दिन प्रातःकाल डैन्सी के निवास-स्थान के वातावरण से दूसरा दृश्य आरम्भ होता है। मेबल और मारगरेट ओमि बातें कर रही हैं। बात डैन्सी और उसके द्वारा किये जाने वाले मुकदमे के सम्बन्ध में होती है। मेबल को आश्चर्य होता है। इसके सम्बन्ध में

उसे कुछ भी मालूम नहीं है। वह डैन्सी से फोन पर पूछने लगती है, किन्तु डैन्सी इस समय वहाँ नहीं है।

(२) मारगरेट के साथ लेडी एडेला हो जाती है। अब डैन्सी के स्वभाव के सम्बन्ध में बातें होती हैं। डैन्सी के निराशाजनित साहसिक स्वभाव के सम्बन्ध में मारगरेट संकेत करती है। दोनों स्त्रियों को विश्वास है कि डैन्सी ने ही रुपये चुराये हैं। फिर भी अपने जातिगत अनुराग के कारण वे डैन्सी के ही पक्ष में रहती हैं।

(३) डैन्सी से मिलने में असफल होकर मेवल लौटती है। मेवल को मारगरेट परामर्श देती है कि वह अनुभवी वकील श्री जेकोब ट्रिवसडेन की सहायता ले।

(४) डैन्सी भी अब आ जाता है, दोनों स्त्रियाँ (मारगरेट और लेडी एडेला) कमरे से चली जाती हैं।

(५) डैन्सी ईस्ट अफ्रीका चले जाने का प्रस्ताव रखता है। वह लंदन के पालतू विल्ली-सा यानी नीरस जीवन से ऊब गया है और नैरोबी जाना चाहता है।

(६) किन्तु मेवल एतराज करती है। यह भाग जाने सा होगा और इससे सन्देह की पुष्टि होगी।

(७) डे लेविस आता है। जब वह घर पर नहीं था तब डैन्सी उसके यहाँ गया था। वह जानना चाहता है कि डैन्सी क्यों उसके यहाँ गया था। डैन्सी उससे अपने पूर्वमत के प्रत्येक शब्द को गलत मानते हुए एक क्षमा प्रार्थना पर हस्ताक्षर कराना चाहता है। डे लेविस अस्वीकार करता है।

(८) डैन्सी और डे लेविस द्वन्द्वयुद्ध करने की तैयारी में हैं—मेवल उन दोनों के बीच में आ खड़ी होती है। डे लेविस चला जाता है। डैन्सी अपने वकील से मिलने की तैयारी करता है।

Summary :—The scene opens next morning in Dancy's flat. Dancy is out. Mabel and Margaret Orme are talking about Dancy. Mabel was ignorant of De Levis' accusation of Dancy

and Dancy's contemplation (विचार) of going to the courts. She is taken by surprise when she hears it from Margaret for the first time. Dancy had not told her anything. Margaret tells her of Dancy's uncommunicative (भावनिग्रही, खामोश) nature and adds that all desperate persons are like this. The latter comment cuts Mabel to the quick (मेबल को हतप्रभ कर देती है). She can't believe that Dancy could have done any such thing and thinks that the 'action' will clear him up. She will fight tooth and nail (बमासान) with her husband to preserve his reputation; but Margaret tells her that even if Dancy wins the case mud will cling to him unless the real thief is found out. Moreover, she throws some oblique hints to torment (सताप देने को). Mabel rousing in her mind suspicion against her husband. General Canynge, she says, will stand by Dancy for the sake of esprit de corps (जातीय भावना) only, otherwise he is awfully grave. Clever Margaret, thus, creates unrest in her mind, and eager to see him (Dancy), she goes to get him on the phone.

Left alone, Margaret is joined by Lady Adela. Lady Adela tells Margaret that suspicion against Dancy was confirmed. Not only had General Canynge found Dancy's coat wet, he had also seen the book-makers (बुद्धदौड़ की बाजी लगाने वाले) and Goole and learnt from them that Dancy had known of the sale. It was no surprise that Dancy did such a risky thing. He was a dare-devil in the past and would be ill at ease in the absence of a thrill. The question of racial loyalty was, however, there and they cannot but stand by Dancy in this crisis.

Mabel now comes back from the phone. She could not get her husband on the phone, but to her relief Dancy comes in just at that moment, and Margaret and Lady Adela leave the place.

Mabel bursts into a feeling of anger against De Levis, clasps her husband suddenly and kisses him; but Dancy remains rigid and does not return the kiss; he says that he is sick of his tame-cat sort of life in London and suggests to go away to Nairobi. But Mabel does not agree, as this would be wrongly interpreted as running away. They must stay there and fight it.

De Levis now arrives on the scene. He had been out when Dancy had called at his house in the morning. He comes to know the purpose of Dancy's visit to his place. He is received by Mabel who appeals to him to withdraw his charge and apologize. Dancy, too, who had for a time withdrawn into the bed-room, comes forward and tells him to sign a paper saying that he apologizes and withdraws every word of his charge, but De Levis refuses and says that Dancy would not have played this game if he had not been guilty. A duel is about to ensue but Mabel comes in between them and De Levis leaves with a significant (गर्भपूर्ण) smile. Mabel stands looking still at her husband, her face expressing a sort of startled (विस्मयपूर्ण) suspense (द्विधा). There is a moment of doubt in Dancy's mind if she has also begun to suspect him. But he gets a reassurance from Mabel that she cannot but believe in him even if the rest of the world disbelieved him. Dancy's face wears a contorted (पेंडनदार, मरोड़ वाला) expression and then it hardens; finally he tells his wife to get ready to go to the lawyer.

सारांशः—दूसरे दिन का प्रातःकाल, डैन्सी का आवास—यहीं से दूसरा दृश्य प्रारम्भ होता है। डैन्सी बाहर गया हुआ है। डैन्सी के सम्बन्ध में मेबल और मारगरेट ओमि बातें कर रही हैं। मेबल को पता न था कि डे लेविस ने डैन्सी पर दोषारोपण किया है और डैन्सी का इरादा न्यायालय की शरण लेने का है। जब वह पहलेपहल इसके बारे में मारगरेट से सुनती है तो

उसे बहुत आश्चर्य होता है। डैन्सी ने उसे इस सम्बन्ध में कुछ भी नहीं कहा था। डैन्सी के खामोश रहने के स्वभाव के विषय में मारगरेट उससे कहती है, साथ-साथ यह भी कहती है कि निराश होकर खतरनाक काम करने वाले सभी व्यक्ति ऐसे ही होते हैं। दूसरे आक्षेप से मेवल हतप्रभ हो जाती है। उसे विश्वास नहीं कि डैन्सी ऐसा भी कोई कार्य कर सकता है और विचार करती है कि मुकदमे से उसकी सफाई प्रकट हो जायगी। वह पति से अपनी प्रतिष्ठा की रक्षा करने के सम्बन्ध में खूब झगड़ेगी, किन्तु मारगरेट उससे कहती है कि यदि डैन्सी मुकदमा जीत भी जाय तो भी जब तक वास्तविक चोर का पता नहीं चलता उसके माथे पर कलंक का टीका लगा ही रहेगा। फिर, वह कुछ अप्रत्यक्ष रूप से कुछ संकेत करती है जिससे मेवल को पीड़ा होती है और उसके मन में अपने पति के प्रति सन्देह उत्पन्न होता है। वह (मारगरेट) कहती है कि जेनरल कैनिज केवल अपनी जातीय भावना के कारण ही डैन्सी का पक्ष ग्रहण करेंगे, अन्यथा वह बहुत ही गम्भीर व्यक्ति है। इस प्रकार मारगरेट उसके मन में वेचैनी तथा डैन्सी से मिलने की व्यग्रता उत्पन्न करती है। वह उससे फोन द्वारा बात करने के लिये जाती है।

जब मारगरेट अकेली रह गयी तो उसके पास लेडी एडेला आ जाती है। मारगरेट से लेडी एडेला कहती है कि डैन्सी के प्रति जो सन्देह था वह पक्का हो गया है। जेनरल कैनिज ने डैन्सी के कोट को ही केवल भींगा हुआ न पाया था बल्कि वह घुड़दौड़ की वाजी लगाने वाले लोगों और गूले से भी मिला था और उन लोगों से मालूम किया कि डैन्सी को घोड़ी की विक्री का पता था। यह कोई आश्चर्य की बात नहीं कि डैन्सी ने ऐसा खतरनाक काम किया। वह शुरू से ही बेपरवाह रहा है और कोई सनसनीपूर्ण क्रांड किये बिना वह रह नहीं सकता, फिर भी वहाँ जातीय पक्षपात का प्रश्न उपास्थित था और ऐसी अवस्था में वे किसी भी तरह डैन्सी के पक्ष से डिगने वाले न थे।

मेवल अब टेलीफोन को छोड़ कर वापस आती है, वह अपने पति को फोन पर न पा सकी, किन्तु इसी क्षण डैन्सी अन्दर आता है जिससे वह कुछ निश्चिन्त होती है; मारगरेट और लेडी एडेला वहाँ से चली जाती हैं।

डे लेविस के प्रति अत्यन्त क्रोध की भावना से मेवल भर जाती है, वह एकाएक अपने पति को जकड़ लेती और उसका चुम्बन लेने लगती है; किन्तु डैन्सी रुखा बना रहता है और चुम्बन का प्रतिदान नहीं करता है; वह कहता है कि लंदन के अपने नीरस जीवन से वह ऊब उठा है और नैरोवी चलने की बात करता है। किन्तु मेवल राजी नहीं होती, क्योंकि इसका लोग गलत अर्थ लगायेंगे कि वह भाग गया। उन्हें वहीं रह कर इसके विरुद्ध कार्रवाई करनी चाहिये।

अब डे लेविस वहाँ पर उपस्थित होता है। प्रातःकाल जब डैन्सी उसके मकान पर गया था तब वह कहा बाहर गया हुआ था। वह अपने घर पर डैन्सी के जाने का कारण जानने आता है। मेवल उसका स्वागत करती है एवं यह निवेदन करती है कि वह अपना दोषारोपण वापस लेकर माफी माँग ले। डैन्सी भी जो कुछ देर के लिए शयनकक्ष में चला गया था, सम्मुख आकर एक कागज पर दस्तखत कर देने के लिए कहता है जिसमें लिखा था कि वह माफी माँगता और अपने दोषारोपण का हर शब्द वापस लेता है; किन्तु डे लेविस ऐसा करने से इन्कार कर कहता है कि यदि डैन्सी दोषी नहीं होता तो यह सब नहीं करता, द्वन्द्वयुद्ध शुरू ही होने वाला था किन्तु मेवल उन दोनों के बीच में आ जाती है और डे लेविस एक अर्थपूर्ण मुसकान के साथ चला जाता है। मेवल अपने पति को एकटक ताकती हुई खड़ी रहती है, उसकी आकृति से एक विस्मयपूर्ण दुविधा का भाव प्रगट होता है। डैन्सी के दिमाग में संशय की घड़ी आती है कि कहीं वह भी उसपर शक तो नहीं करने लगी? किन्तु मेवल उसे आश्वासन देती है कि चाहे सारी दुनिया उसका अविश्वास करे वह उसका बराबर विश्वास करती रहेगी। डैन्सी के चेहरे पर एक मरोड़ वाली भंगिमा आती है और फिर जो दृढ़ हो जाता है; अन्त में वह वकील के पास चलने के लिए अपनी पत्नी को तैयार होने को कहता है।

Points to be noted:—(1) We are already introduced to Mabel, but it is here that we have a real view of her character. She is a naive (मोलीमाली, सरल) girl who believes her husband to be absolutely honest and is passionately attached to him, and she will fight the issue tooth and nail for the sake of her husband. She rouses everyone's pity, even that of De Levis'.

(2) We see more of Margaret Orme also. She is fond of fun as usual, but her fun in this scene is a little mischievous. She is sorry for Mabel (as everybody else is) but does not mind being 'beastly frank' with her only to say how her husband has been an object of suspicion. She enjoys this mischievous humour at the cost of an innocent girl who has married a 'desperate character' without knowing his past. But then she cannot but stand by Dancy and anticipates (प्रतीक्षा करना) the "frightful thrill" she will enjoy if she is to give evidence in the case, and she will wear her black georgette with an ecru hat.

It is, however, her tantalizing (हकलाहट वाली) way of talking that is to be noted in the scene. Sometimes she talks in hints and insinuations (चापलूसी, कटाक्ष) only, sometimes she only half says a thing so as to excite the curiosity of her hearer. Lady Adela's remark that she is very "tantalizing" is very appropriate indeed.

(3) A little more of Dancy, too, is seen here. We know of his being a desperate character—a man who cannot live a tame life and would not hesitate to do anything risky. Such a man is "uncommunicative" (गुप्त या खामोश रहने वाला) by nature too. No wonder that he did not speak a word to his wife of the charge brought against him by De Levis.

The scene also reveals Dancy's fear to face the situation and his proposal to run away to Nairobi on the plea that he

is sick of his tame life in London is only an indirect admission of his guilt.

The *complication* (जटिलता) of the dramatic action has, therefore, further advanced in the scene and we are fast going towards the climax (चरमोत्कर्ष, नाटक का परिणाम).

NOTES AND EXPLANATIONS

Page 36. (contd.)—*Flat*—suite of rooms on one floor as residence. *Abode*—residence; dwelling-place. *Full face to the audience*—facing the audience fully. *Imaginary*—which is supposed to exist but which is not visible on the stage. *So does Mabel*—Mabel too rises from her seat.

Page 37. *It's monstrous*—the conversation is about De Levis' accusation of Dancy (Mabel's husband). After the last evening's development in the club the matter has now become public, and Mabel, too, has learnt it for the first time from Margaret Orme. To her innocent mind the whole thing is something horrible and unbelievable. *Sees nothing.....thoughts*—she is absorbed in her own thoughts, so she does not see the cigarette case handed to her by Margaret Orme. *Pitched on me*—fixed the charge on me; accused me of stealing. *Except that.....skirts*—a touch of humour. *Doesn't want.....bothered*—does not like to worry you or give you trouble. *But—Good heavens—me*—Mabel is extremely surprised to hear Margaret. Her wonder is that she is the wife of Dancy and as such she shares the joys and worries of her husband, and her husband also should confide (वताना) everything to her. Yet Dancy has not told her anything. What Margaret says, therefore, astonishes her beyond measure. *Exactly*—truly. *Communicative*—open; one who speaks out; not reserved. *Desperate*—wild; reckless. *No desperate..... is*—a reckless person is not frank and open-hearted. *Ronny?*—Mabel's opinion of Dancy is quite different. So she is asto-

nished to hear Margaret's words. *Gracious*—goodness—an exclamation of surprise. She is also surprised at the innocence of Mabel. *Wives are.....early on*—wives do not know the nature of their husbands' at least in the early stage of their married life. *He takes more.....bet*—Dancy does not take a decision after careful thinking. He acts on the spur of the moment. Margaret Orme has not seen anyone more hasty in his decisions than Dancy and she can tell Mabel on a bet (with absolute certainty) that just at that very moment Dancy was taking one decision.

Was the door.....open—One of De Levis' arguments was that the door of Dancy's room was open, when he went to the bathroom and it was shut when he came back (see page 33, lines 22-23). So according to De Levis Dancy must have been then in his room and left it after the theft. Margaret's question relates to that she wants to know if the door was really open or not ? If what De Levis said is true then Dancy may be genuinely respected.

You can't say so in court—Dancy will not admit it (that the door was open) in court. So his wife too cannot say anything to the contrary. Moreover in English Law a wife cannot testify against her husband. N. B. Here is a clever hint to Mabel that her husband was a thief, though she fails to understand the hint. *Staring down*—looking surprisingly. *Bring action*—start a case. *For defamation of character*—for spreading a scandal against Dancy. *At the Winsors'*—at the place of Winsors. *A dinner table..... heaven-sent*—a scandal at a dinner-table is highly welcome to Margaret Orme. To her a scandal is thrilling and pleasurable. Discussed at tables it also spreads easily and becomes public property. Such a scandal keeps people busy talking about it when there is nothing to keep their mind engaged. So it is a God-gifted thing. *At this.....year*—when there is

very little excitement. *If only Roſſny.....ſo broke*—if only Dancy were not known to be a financially ruined man, nothing could harm him; but his poverty may induce people to believe the charge. *Realize*—understand (what will happen). *You were.....frocks*—you were a little girl then.

Page 38. *Damages*—compensation. *Hoof*—kick. *St. Offert got damages.....underneath*—St. Offert won the case, got compensation also, but his reputation was gone. Reputation once gone is gone for ever. **Look at me*—Margaret says that she is an innocent woman but she does not enjoy much reputation as a society-girl. Society-girls do not enjoy much of reputation in society. They are considered to be cheap though they are not necessarily so. *Tooth and nail*—with all strength. *You're pure wool*—you are absolutely innocent and naive. *Right through*—all along. *For him*—for Dancy. *Old thing*—dear object (cigarette is very dear to her). *You don't mind.....do you?*—Can I tell you something very frankly that may give you a terrible shock? *Well, he's all.....silent*—well, General Canynge was saying that he will stand by Dancy in a spirit of fellow-feeling only, otherwise he was terribly silent. The implication of this is not, however, clear to Mabel at all. *Loyalty comes before everything*—everything should give way before loyalty. She means to say that a man should stand by his friend in all circumstances. *Loyalties.....sometimes*—sometimes loyalties clash with each other. For example, loyalty to friendship may clash against loyalty to stern duty or conscience. Here Margaret means to say that Canynge's loyalty to a brother-officer clashes with his loyalty to his conscience (विचारधारा). But the simple Mabel does not understand the implication. *Get him on the phone*—contact him on the telephone; speak to him on the phone. *Rather not*—I won't mind surely. *Poor kid*—poor child. *Curled*—rolled up into a curl. *Get away*

from—escape from; forget. *Stirs*—moves. *Whom she precedes* *sitting room*—i.e. Margaret conducts Lady Adela into the sitting room by going before her. *Enter.....murderer*—come in Lady Adela. Margaret is always fond of some sort of humour. She calls Lady Adela a second murderer, she herself being the first. She means to say that she has already wounded Mabel's innocent mind by dropping some oblique hints against Dancy; now further injury shall be done by Lady Adela.

Ecru—colour of unbleached linen. *Why did I.....De Levis*—it appears that it was Lady Adela who had invited De Levis to her country-house. She is now sorry for it. Had she not invited him the present situation would not have arisen at all. *Pathetic*—an object of pity.

Page 39. *What a name*—what an odd name (this Goole). *He went to see*—General Canynge went to see. *Is sure.....sale*—General Canynge is certain that Dancy came to know of the sale of Rosemarry from Goole. *He's my third cousin*—Dancy is my third cousin (a cousin third step removed). *Won't you feel you couldn't*—do not you feel that you could not support De Lévis against Dancy? *Narrow*—selfish.

Oh ! I know lots..... got it—Here Margaret suggests that none of the Christians should stand by De Levis who is a Jew. Of course there are a large number of Jews who are very nice and whom she admires, and she admired little De Levis also. But when it comes to the question of Jew versus Christian all Jews stand together and offer a united front. The Christians, too, should do the same. Margaret says that this sort of fellow-feeling (or let us say national prejudice) is in everybody's blood. This feeling is something inherent in everyone. Let the Christians cut open their jugular (गर्दन की) veins, they will find the same blood flowing through them.

N. B. Jugular veins are the great veins on the neck conveying blood.

Inoculated—Margaret humorously says that since Lady Adela has in her veins the blood of a Jew (her great-grand mother being a Jewess) it is only natural that she won't have any prejudice against the Jews. It is something like inoculating (injecting) some virus or germ in a milder form so that the same germs from inside may not attack the system. Here the blood of a Jewess in Adela's veins is something like the milder form of a germ within her which will act as a safeguard against any prejudicial feeling against a Jew.

Prejudices, Adela.....best of motives—Margaret Orme here gives Lady Adela her comments on the nature of prejudices which people have against one another. She does not know how to characterize them—whether to call them feelings of hatred born of a narrow sense or loyalties born out of a feeling of racial oneness (एकता). These feelings are probably the same in character. This feeling of prejudice which divides and sub-divides people into different camps is definitely bad, yet none will acknowledge it openly. They will rather cover it up and give it the name of loyalty, and in the name of this loyalty they will kill each other as if they are fighting out of the best of motives being actuated by a noble feeling of oneness.

I shall remember that—I won't forget your comment on prejudice. *Bergson*—a famous French philosopher. His full name is Henri Bergson. He was born in 1825 and died in 1895. He influenced European thought widely just before World War I. His most famous book was translated into English as *Creative Evolution* in 1911. *I quite agree etc.*—at last Lady Adela too agrees to stand by Dancy and not to believe that he could possibly steal. *D. S. O.*—service medal; 0. medal won by performing some daring military act.

Man-eaters—man-eating tigers or tigresses. Tigers are not man-eaters by nature only when a tiger gets disabled and can't move about in search of its natural prey, then it begins to kill human beings.

• *Sheer craving*—mere desire.

There are people...you know—Margaret Orme gives here an assessment of Dancy's character. When Lady Adela asks her if she seriously thinks that Dancy could steal De Levis' money, Margaret gives an indirect reply and says that probably it was he who had stolen the money. In this connection she says that there are some people who love dangers and cannot live without them. She is herself a woman of that type. When there are fights giving them a chance to win some military distinction in the shape of a service medal or when they have a chance to shoot a man-eating tiger then they are all right. But when there is nothing thrilling they get disappointed and they try to create something exciting only to satisfy this longing (इच्छा). Such a man is Dancy. She knows his past, and she knows how he did extremely dangerous things, which no sane (समकदार) person would ever do, out of no other valid reason than that they brought him thrills and nothing else. Such being the case, it was quite likely that Dancy stole De Levis' money only to provide himself with a risk.

Do tell—please tell of Dancy's past. Margaret rouses Lady Adela's interest in Dancy's dare-devil life in the past. *Did splendidly.....war*—performed a glorious part in the war (of 1914-18). Of course this is all imaginary. The character of Dancy itself is the creation of Galsworthy's imagination. *Dare-devil*—reckless; wild. *Most dare-devil thing*—Margaret refers to Dancy's riding before the war. *But not quite*—most reckless riding but not quite so. Mark the tantalizing way of Margaret's talking. She talks in bits. She only half says

something and that is also modified at once. In this way she only excites Adela's curiosity.

.Page 40. *It was awfully talked about*—Dancy's reckless riding was a common talk. *And then of course.....his marriage*—it is hard to say what she actually means to say. Probably she means nothing or she may mean that since that dare-devil (वेपत्वाह) riding Dancy did nothing reckless upto his marriage but his marriage itself was a reckless thing. Lady Adela, too, does not understand what she means. *Tantalizing*—tormenting with hopes raised. Lady Adela hopes that Margaret is going to say something, but she says just a few words in a cryptic (रहस्यमय) manner and then leaves it half-said. Lady Adela expects something but her hope remains unfulfilled and she feels tormented on that account. *Plummy*—rich, good and desirable. *Ronny's got charm*—Ronald Dancy is charming. *What she's.....of*—i.e., the actual character of Dancy. *That's the mistake*—Mabel is very fond of Dancy but Dancy is not so fond of Mabel. It is wrong to think that they are equally fond of each other. *The General? is he*—Is General Canynge telling everyone that the coat of Dancy was found wet?

Tatter-sall's—a famous horse-racing institution. *Greets*—receives. *Air*—attitude. *Bereavement*—sorrow on account of loss. *Nobody who does.....again*—Nobody who believes the story should come there or take the trouble of speaking to them again. In spite of her naivety (सरलता) Mabel here conveys to the audience that she too suspects Dancy. *Defiant*—challenging. *Solicitor*—lawyer to take up the case. *Comforting*—pleasing and sweet. *He got my.....life*—once I lost my pearl necklace. Jacob Twisden recovered it without any danger to his life. *Frightfully good*—(here) very very good. An example of oxymoron (विरोधात्मक). *Fiveside manner*—pleasing at home manner. *Heart-to-heart*—frank. *All three of you*—She means husband wife and lawyer. *With a smile*—with a cyni-

cal (रुबी, विषादयुक्त) smile. Dancy cannot be pleased with their coming, as he knows that they must have come to tease his wife. *Oh ! Ronny etc.*—Margaret was about to say something as if sympathetically but the expression on Dancy's face terrifies her. *Sidling past*—walking past in a timid manner. *Dwindles*—dies out. Lady Adela also gets fearful and leaves the place.

Page 41. *Why didn't you tell me*—Here again Mabel conveys to the audience that she too suspected Dancy. *That wretch*—that mean fellow. *Darling*—dear. *Rigid*—stiff; cold. *Muck*—disgusting affair; annoying matter. *Ghastly*—terribly; awfully. *Tame-cat sort of life*—inert spiritless sort of life; a life that has no excitement. *Let's cut*—let us escape. *Scrape up.....that*—collect (though with difficulty) money for going to Nairobi (in Africa). *Let us cut etc.*—Dancy has now become afraid. He is eager to leave London to get away from the disturbing talk. Who knows what will happen to him. The truth may come out. But he offers a plea. He says that the kind of 'spiritless life they have been living was disgusting apart from the disturbing talk that was going on about himself. So he wants to go to Nairobi in search of adventure and thrill. N. B. Here we find another phase of Dancy's character—his cowardliness that cannot be reconciled with his dare-devil nature. But behind this cowardliness, however, there is the same dare-devilry which forces him to the idea of leaving the place. *Aghast*—terrified; amazed. *Shan't*—shall not. *I don't care a damn*—I do not care in the least. *Monkeys and cats*—other people are like 'monkeys and cats' (he means worthless people—mere gossips and hypocrites). *Menagerie*—collection of wild animals in a cage. *Pond.....to jelly*—beat him to past. *I can't prove ... unconvinced*—Dancy tells his wife that even if he brings a defamation case (मानहानि का मुकदमा) against De Levis and gets compensation for it, it will

be of no good to him. He cannot free his name from the stigma (लान्छन, कलंक). Many people will still believe that he had stolen De Levis' money unless the real thief is found out; and only when the real thief is found out his innocence shall be established. *It looks like running away*—which is an admission of guilt. *Suppose... verdict*—suppose the judgment is not in my favour. *You never can tell*—you can't be sure of what will happen.

Yes. But you're my wife—Dancy means to tell his wife that she must not admit that the door was open. To say that the door was open would be to lend support to De Levis' case. She was his wife; as such she cannot give a testimony against her husband. But Mabel does not understand him. *Bewildered*—confused. *Winning*—showing mental (or physical) pain by a slight start. *I can't*—I can't suppose like it (Dancy can't suppose that his wife could steal). *Just as easily*—just as easily as you did. *A pause*—Dancy stops a little. *You shall have.....money*—you will get some enjoyment (run) out of expenditure or effort (over the case).

Page 42. *Dancy shakes his head*—to indicate that she should not come. *Grips*—holds. *You are:.....brick*—you are a little slow to understand. He means to say that Mabel is a bit dull. That is because she is too simple. *The bell rings*—the bell on the door rings, i. e., someone has come. *Embarrassed*—confused. *I don't choose.....of him*—I don't wish him to believe that I fear him. So I have come to see him in spite of his threat yesterday. *Manifest*—clear; obvious. *Robbing*—taking away. *Unfortunately*—unfortunately I do believe that Dancy is a thief. *I must have seen.....heard*—Mabel says that she must have seen if Dancy had stolen the money or at least must have heard some sound. But she did not see her husband or hear any sound.

Page 43. *A wife's memory.....danger*—a wife does not say anything against her husband in danger. *Your wish.....thought*—your thought is the result of your wish. *I appeal to you.....to you*—Mabel tells De Levis very pathetically to behave well with them; if he wishes them to behave well with him. But in her simplicity she does not know that De Levis' case is strong; therefore this threat sounds like a mockery. *Show—to others. To spare you—to spare you the pain. Yesterday.....came*—the simplicity of Mabel has touched the heart of De Levis. If only he were not insulted by Dancy the day before he might have withdrawn his charge only to spare her any pain to; but Dancy had called him a damned Jew and insulted the entire race of Jews. So it has now become a racial question and he cannot withdraw his charges. Next he tells her the purpose of his visit. He says that he has come not to say anything to her husband but has come only because Dancy wanted to see him and had gone to his place while he had been out. In other words, he has come to know why Dancy had called at his place. *Retract—withdraw. Not much !*—this is not much (said ironically). *Look out.....yourself*—be careful about yourself.

I will sign nothing.....for yourself—when Dancy wants De Levis to sign a paper saying that he is sorry for the false charge he brought against him and that he withdraws every word of it, De Levis refuses to sign the paper. He says that the charge he has brought against him is true. If it were not so Dancy would not be so eager to play this game of getting an apology signed. "Moreover, he warns him against using any violence before his wife. If he wanted to have a trial of strength it would not be happy for him. His wife would be shocked to see her husband beaten before her very eyes; and if he wanted to try it in some other place he should rather be careful of himself. That's all. He would now go away without wasting his time there.

Page 44. *Black and tan swashbuckling*—"Black and Tans" was the name given to the Irish Volunteer Forces recruited to fight Sinn Fein terrorists in 1921, on account of their mixed uniforms. "*Swashbuckling*" is bullying or terrorising. *De Levis* means that if Dancy tries to be violent it will make the case worse for him. *Shelter*—take shelter. *Skulking*—cowardly (one who avoids something out of fear). *Cur*—a mean dog. *Spring*—jump. *Flings*—throws. *Swine*—(here) a beastly person; literally 'a pig'.

Irresolute—undecided. *Startled suspense*—a feeling of uncertainty (suspense) mixed with surprise. Mabel's suspicion goes one layer deeper. *Averted*—turned aside. *I'd rather know*—I would rather like to know if you stole the money. *I thought..... coming*—I thought that this sort of question would be put to me. *How horrible of me*—how horrible that I could ask a question like this. A question like this can be asked only when there is suspicion within. (It is horrible for Mabel even to think of a possibility like this). *If all the world*—even if all the world does not believe you, I would not disbelieve you. *N. B.*—This is wife's loyalty to her husband. *Mabs*—lovingly for 'Mabel'.

Page 45. *Contorted*—twisted (मरोड़ा). *Mask*—a face-cover worn by ancient Greek and Roman actors. *Hardens*—becomes (as) hard (as). *Shrug*—sudden upward movement of shoulders (as an expression of despair).

ACT III

SCENE I.

Analysis :—(1) Three months later. Gilman, a large grocer comes to see Twisden at about 4 in the evening. Twisden has not yet returned from court. Gilman is received by Graviter, Twisden's junior partner, and is told to wait.

(2) Winsor and Margaret Orme too comes to see Twisden.

By the way he informs Graviter that the numbers of the stolen notes have been published in the papers. The arrival of Twisden. Winsor tells Twisden that General Canynge is to appear as De Levis' witness and General Canynge knows something which Dancy ought to know. Clarifying, he says that it rained that evening at Melden and the General happened to put his hand on Dancy's shoulder, and it was found damp. A significant fact indeed but Twisden believes that General Canynge won't say anything which he is not compelled to say, yet there was no harm in telling Dancy about it so that he might be ready with an explanation if he was questioned on that point.

(3) After the departure of Winsor and Margaret, Gilman is brought before Twisden. Gilman acquaints him with the following :—He has been following the Dancy case with interest. In the afternoon on that day (at about 2-30) he saw the numbers of the stolen notes published in the evening papers. When he read those numbers he remembered having given change for a fifty-pound note to a customer—an Italian wine-seller Ricardos by name—out of curiosity he went to his cash box to see if that £ 50-note was one of those. When he saw that it was, he hurried to the customer and brought him down, who was now waiting in the Taxi below.

(4) Twisden keeps the note, gives him its value and dismisses him saying to leave the matter in his hands.

(5) Ricardo's admission that the note along with others amounting to £ 1000 was given by Dancy to his daughter about three months ago to settle a debt of honour. Ricardos produces another £100-note whose number too was published in the papers.

(6) Twisden keeps that note too and dismisses him assuring that his daughter, who was still fond of Dancy, would not know of this as far as he could prevent it.

(7) Twisden's decision—(a) not to proceed with the case; (b) to inform Sir Frederic (their lawyer) to give up the case as otherwise it would affect the reputation of their firm.

(8) Attempt to get Dancy on the phone when Mrs. Dancy comes in to tell him that Dancy has gone out for the night with Major Colford, but he would be back before court hour on the morrow.

(9) Twisden next wants to see Sir Frederic in his chamber but he, too, has gone to Brighton.

(10) Twisden decides to go to Brighton to meet the lawyer. Meanwhile Graviter is to go to Ricardos' house and verify the truth of his daughter's story.

विश्लेषण :—(१) तीन महीने बाद की घटना है। गिलमैन नाम का एक बहुत बड़ा पंसारी लगभग चार बजे संध्या को दिवसडन के पास आता है। दिवसडन अभी तक न्यायालय से नहीं लौटा है। गिलमैन को दिवसडन के छोटे सामीदार ग्रेविटर से भेंट होती है जो उसे इन्तजार करने के लिए कहता है।

(२) विन्सर और मारगरेट ओमि भी दिवसडन से मिलने आते हैं। वावचीत के सिलसिले में वह ग्रेविटर को बताती है कि चोरी गये नोटों के नम्बर पत्रों में प्रकाशित हो चुके हैं। दिवसडन आता है। दिवसडन से विन्सर कहता है कि जेनरल कैनिज डे लेविस के गवाह के रूप में खड़ा होने वाला है और जेनरल कैनिज को कुछ ऐसी बातें मालूम हैं जिनकी जानकारी डैन्सी को अवश्य होनी चाहिये। इसे और भी स्पष्ट करते हुए वह कहता है कि मेलडन में उस संध्या की वर्षा हुई थी और संयोगवश जेनरल का हाथ डैन्सी के कंधे पर पड़ा जिसे उसने भीगा हुआ पाया। वास्तव में यह स्पष्ट तथ्य है किन्तु दिवसडन को ऐसा विश्वास है कि जेनरल कैनिज ऐसी कोई भी बात नहीं कहेगा जिसे कहने के लिए उस पर दबाव नहीं डाला जायगा, फिर भी डैन्सी से इस सम्बन्ध में कहना कोई हानि की बात न थी

जिसमें कि उससे यदि इस विषय पर प्रश्न किया जाय तो वह उत्तर देने के लिए तैयार रहे।

(३) विन्सर और मारगरेट के चले जाने पर गिलमैन को दिवसडन के सामने लाया जाता है। गिलमैन अपना परिचय इस प्रकार देता है : वह डैन्सी के मामले में दिलचस्पी लेता रहा है। उस दिन दोपहर में (लगभग २½ वजे) उसने संध्या के पत्र में प्रकाशित चुराये गये नोटों के नम्बरों को देखा। उन नम्बरों को पढ़ने पर उसे एक ग्राहक जो कि रिकार्डस नामक एक इटालियन शराब-विक्रेता है उसको एक पचास पाउण्ड के नोट का खुदरा देने का ध्यान आया—उत्सुकतावश वह रोकड़-बक्स में देखने गया कि कहीं वह पचास पाँड वाला नोट उनमें से एक तो नहीं है। जब उसने पाया कि यह उनमें से ही एक है तो वह ग्राहक के पास दौड़ा और उसे यहाँ ले आया जो अभी टैक्सी में बैठा हुआ उसका इन्तजार कर रहा है।

(४) दिवसडन नोट को अपने पास रख उसका मूल्य उसे दे देता है और इस बात को अपने ही हाथ में रहने देने को कह उसे विदा करता है।

(५) रिकार्डस यह स्वीकार करता है कि १००० पाउण्ड के नोटों के साथ यह नोट भी डैन्सी ने लगभग तीन महीने पहले अपनी प्रतिष्ठा की रक्षा के हेतु उसकी पुत्री को दिया था। रिकार्डस एक दूसरा १०० पाउण्ड का नोट उसके सामने पेश करता है जिसका भी नम्बर पत्र में प्रकाशित हुआ था।

(६) दिवसडन उस नोट को भी अपने पास रख उसे यह कह विदा करता है कि उसकी पुत्री जो डैन्सी को अभी भी चाहती है इस बात को न जान पाये और वह जहाँ तक हो उसे यह ज्ञात न होने देने की चेष्टा रखे।

(७) दिवसडन निश्चय करता है कि—(क) वह इस मामले से अलग हो जाय, (ख) सर फ्रेडरिक (उन लोगों का वकील) को सूचित कर दिया जाय कि वह इस मामले को छोड़ दे नहीं तो उनके प्रतिष्ठान की प्रतिष्ठा पर आघात पहुँचेगा।

(८) वह डैन्सी को फोन पर पाने का प्रयास करता है जबकि श्रीमती डैन्सी आकर कहती है कि मेजर कोलफोर्ड के साथ डैन्सी रात भर के लिए कहीं गया हुआ है किन्तु वह कल कोर्ट के समय तक वापस आ जायगा।

(९) इसके बाद सर फ्रेडरिक से मिलने के लिए ट्विसडन उसके कक्ष में पहुँचता है, किन्तु वह भी त्रिघटन चला गया था।

(१०) वकील से मिलने के लिए ट्विसडन त्रिघटन जाने का निश्चय करता है। इस बीच ग्रेविटर भी रिकार्ड्स के घर जाकर उसकी लड़की सम्बन्धी कहानी की सच्चाई की जाँच करने को है।

Summary :—The scene opens three months later in Jacob Twisden's room at the offices of 'Twisden and Graviter'. The time is about four in the evening. Twisden is not yet back from court where the Dancy case has been going on, but he is expected to return. About that time one Mr. Gilman, the owner of a large goods firm, comes to see Twisden. He is received by Graviter, his junior partner, and asked to sit in the waiting room. Now Winsor and Margaret too come to see Twisden and are soon joined by the old solicitor himself. As he sits over his tea Winsor tells him that General Canynge has been summoned as a witness by De Levis. Winsor expresses his anxiety that General Canynge knows one very significant fact which may go against Dancy if that comes out in the course of examination. The fact is that it was raining in Meldon court at the time when the theft took place and General Canynge happened to place his hand on Dancy's shoulder and found that his coat was wet. Winsor, therefore, asks Twisden if Dancy should not be acquainted with this so that he may be ready with an explanation, should he be asked about it. Twisden replies that General Canynge should not say anything unless he is questioned about it, still there is no harm if Dancy is told about it. So Winsor leaves along with Margaret.

Now Gilman comes before Tiwsden and tells him the purpose of his visit. He says that he has been following the Dancy case with great interest and that about 2-30 (or to be precise at 2-25) on that very day he saw the numbers of the stolen notes published in the evening newspaper. As he read the numbers he remembered how he had given change for a £50-note to one of his customers, an Italian wineseller, Ricardos, by name; out of curiosity he went to his cash box to see if that note was one of those notes, and found that it was so. He at once ran to Ricardos' shop and has now brought him down to see Twisden. Ricardos was now waiting in the taxi below.

Twisden who has followed the narration with rapt attention (ध्यानमग्न होकर), keeps the note, instructs his clerk to give its value to him and then tells him to go leaving the matter in his hands. Next he sends for Ricardos, who narrates the circumstances under which the note along with others amounting to £1000 came to the hands of his daughter from Captain Dancy about three months ago. In fact, Dancy was in love with his daughter but since he married some other woman he had to pay this sum to his daughter as a debt of honour. He had invested the sum on his daughter but he still possessed one £100-note with which he wanted to buy her a necklace. So saying he draws out his note from the breast pocket of his frock coat and hands it to Twisden.

Twisden keeps that note too and dismisses him assuring that he would move in the matter with great caution so that his daughter who was still fond of Dancy, may not know of this as far as he could prevent it.

After Ricardos' departure, Twisden tells Graviter that they cannot proceed with the case any more. Their duty to the law was greater than their duty to a client. Moreover, their counsel (barrister) Sir Frederic must be told of this as

solicitors should not keep anything from their counsel. The reputation of their firm shall otherwise suffer, and a good deal depends on the reputation which a solicitors' firm enjoys. Dancy, too, should be acquainted with the position. So he tells Graviter to get Dancy on the phone but Mrs. Dancy herself now comes on the scene and tells him that her husband has gone out for the night with Major Colford. However she will send him to see him on the following day before the court sat.

Graviter now tries to contact Sir Frederic but he too has gone away to Brighton. Twisden decides to go there himself and see the lawyer. Meanwhile, Graviter is to call at the address of Ricardos and verify the truth of his story.

सारांश :—तीन महीने बाद—“टिवसडन और ग्रेविटर” के कार्यालय में जैकोब टिवसडन का कक्ष यहीं से दृश्य का प्रारम्भ होता है। संध्या का समय, लगभग चार बजा है। टिवसडन अभी तक उस न्यायालय से नहीं लौटा है जहाँ कि डैन्सी का मुकदमा चल रहा है, किन्तु शीघ्र ही उसके आने की आशा है। इसी वक्त गिलमैन जो एक बहुत बड़े पंसारी-व्यवसाय का मालिक है टिवसडन से मिलने आता है। टिवसडन का छोटा सामीदार ग्रेविटर उसका स्वागत करता है और प्रतीक्षालय में उसे बैठने को कहता है। अब विन्सर तथा माररिट भी टिवसडन से मिलने के लिए आ जाते हैं और वह वृद्ध वकील स्वयं उनके साथ हो जाता है। विन्सर उसके साथ चाय पीते वक्त उसे बताता है कि जेनरल कैनिज को डे लेविस के गवाह के रूप में हाजिर होने को बुलाया गया है। विन्सर इस बात की चिन्ता प्रकट करता है कि जेनरल कैनिज को एक ऐसे स्पष्ट तथ्य का पता है जो यदि जाँच कर लें तो इससे डैन्सी को हानि होगी। तथ्य यह है कि जब चोरी हुई थी तो उस समय मेल्टन कोर्ट में वर्षा हो रही थी और संयोग-वश जेनरल कैनिज का हाथ डैन्सी के कंधे पर पड़ा और उसने उसके कोट को भीगा हुआ पाया। इसलिए टिवसडन से विन्सर पूछता है कि क्या डैन्सी

का यह नहीं बतला दिया जाय जिसमें कि उससे यदि इसके सम्बन्ध में पूछा जाय तो वह इसका समुचित उत्तर देने के लिए तैयार रहे। दिवसडन कहता है कि जब तक जेनरल कैनिज से नहीं पूछा जाय वह इस सम्बन्ध में कुछ भी नहीं कहेगा, फिर भी डैन्सी को इसके बारे में कह देने से कोई हर्ज नहीं। अतः मारगेट के साथ विन्सर विदा होता है।

अब दिवसडन के सामने गिलमैन आता है और अपने आने का उद्देश्य बताता है। वह बताता है कि डैन्सी के मामले को वह बड़ी दिलचस्पी के साथ देखता रहा है और लगभग २½ बजे (या विलकुल ठीक समय २.२५) उसी दिन के संध्या वाले अखबार में प्रकाशित चोरी गये नोटों के नम्बरों को उसने देखा। जब उसने नम्बरों को पढ़ा तो उसे ध्यान आया कि कैसे उसने-रिकार्डस नामक अपने एक शराब बेचने वाले इटालियन ग्राहक को ५० पाउंड के एक नोट का खुदरा दे डाला; उत्सुकतावश वह रोकड़-बक्स के पास यह देखने के लिये गया कि कहीं उन्होंने जेबों में से एक नोट तो वह नहीं, और इसे वह उनमें से ही एक पाता है। वह तत्काल रिकार्डस की दुकान पर पहुँचा और अब वह उसे दिवसडन-से भेंट करने को ले आया है जो नीचे है। रिकार्डस नीचे टैक्सी में बैठा हुआ प्रतीक्षा कर रहा था।

दिवसडन जिसने ध्यानमग्न होकर इस कथन को सुना उस नोट को रख लेता है, अपने क्लर्क को उस नोट का मूल्य उसे दे देने को कहता है और फिर सारी बात अपने ऊपर छोड़ देने को कह जाने के लिये कहता है। इसके बाद वह रिकार्डस को बुलाता है, यह बताता है कि किस प्रकार तीन महीना पहले १००० पाउंड के नोटों के साथ यह नोट कैप्टन डैन्सी से उसकी पुत्री को प्राप्त हुआ। सच तो यह है कि डैन्सी को उसकी पुत्री से प्रेम-सम्बन्ध था किन्तु जब उसने किसी अन्य स्त्री से विवाह कर लिया तो प्रतिष्ठा-रक्षा के हेतु उसे यह रकम देनी पड़ी। उसने वह रकम अपनी लड़की पर खर्च कर दी किन्तु अभी भी उसके पास १०० पाउंड का एक नोट था जिससे वह उसके लिये एक हार खरीदना चाहता था। ऐसा कह वह अपने फ्राककोट के भीतरी जेब से नोट निकाल कर दिवसडन को सौंपता है।

टिवसडन इस नोट को भी रख लेता है और उसे सम्वधान करता है कि इस सम्बन्ध में वह पूर्ण सतर्क रहे जिसमें कि डैन्सी को अभी तक चाहने वाली उसकी लड़की जहाँ तक हो कुछ न जान पाये।

रिकार्ड्स के चले जाने पर ग्रेविटर से टिवसडन कहता है कि इस मामले को लेकर अब वे आग नहीं बढ़ सकते। एक मुवक्किल से अधिक उनका कानून के प्रति कर्तव्य है। फिर, वकील होने के नाते उन्हें कुछ भी गुप्त न रख अपने बैरिस्टर सर फ्रेडरिक को इस सम्बन्ध में बतला देना चाहिये। नहीं तो उनके प्रतिष्ठान की प्रतिष्ठा को आघात पहुँचेगा, और बहुत कुछ उस प्रतिष्ठा पर ही निर्भर होता है जिसे वकीलों का व्यवसाय उपभोग करता है। डैन्सी को भी वस्तुस्थिति की सूचना दे देनी चाहिये। अतः वह ग्रेविटर को डैन्सी से फोन पर बुलाने को कहता है किन्तु खुद श्रीमती डैन्सी ही वहाँ पहुँचती है और कहती है कि उसका पति मेजर कोलफोर्ड के साथ रात भर के लिए कहीं गया हुआ है। फिर वह कहती है कि दूसरे दिन न्यायालय खुलने के पहले ही उसे वह उससे भेंट करने के लिए भेज देगी।

ग्रेविटर अब सर फ्रेडरिक से बात करने का प्रयास करता है किन्तु वह त्रिघटन चला गया है। टिवसडन स्वयं उसके गहाँ ही पहुँच कर मुलकात करने का निश्चय करता है। इस बीच ग्रेविटर को रिकार्ड्स के पते पर पहुँच कर उसकी कही बातों की सच्चाई की जाँच करने के लिये जाना है।

Points to be noted : (1) The scene tells us that three months have passed since the curtain fell on the last act, that Dancy has brought a defamation suit against De Levis, and that witnesses are being daily examined. We know further that this 'Society Case' has given rise to a good deal of interest and that people are aligning (पंक्तिबद्ध होना) themselves psychologically with one side or another according to their national prejudices (पक्षपात की भावना). To find out the culprit (दोषी) the police have also published the numbers of the stolen notes, which they were able to obtain from Kentman, the

bookie. This marks the climax (चरमोत्कर्ष) of the action and we are not certain which way the wind will blow. At this stage two of the notes come into the possession of Twisden, Dancy's solicitor, most unexpectedly and this marks the beginning of the next stage (the denouement—नाटक का उपसंहार) and we can now anticipate how the play will end. For the sake of the reputation of his firm, Twisden decides to give up the case and inform his counsel accordingly.

(2) Secondly, we know more of Dancy, his love affair with the daughter of an Italian wine-seller and the circumstances that compelled him to steal De Levis' money. Thus the scene throws light on some dark corners and brings before the audience a clearer picture of the whole thing.

(3) Thirdly, the scene brings before us the old Jacob Twisden, the senior solicitor of the firm of 'Twisden & Graviter' who has taken up the case of Dancy and has engaged Sir Frederic to conduct the case. This Twisden is a tallish man of sixty-eight who cannot stand smoking and Margaret (in her usual way) tries to enjoy some fun at his cost.

(4) Finally, we have a glimpse of Gilman, the grocer, and enjoy his funny way of talking and his self-consciousness. He appears only in this scene and goes out; all the same, he plays a vital role in determining the action of the play.

NOTES AND EXPLANATIONS

Page 46. *Offices of.....Graviter*—offices of the solicitors' firm called 'Twisden & Graviter'. *Client's chair*—chair for a client to sit on. *Where the lamps.....lighted*—this shows that the day has come to an end and the evening lamps are being lighted. *Sanguine*—very hopeful. *Shrewd*—very clever; sharp. Graviter, a young lawyer and junior partner of Twisden, has a sharp intelligent face. He is also very hopeful about his future. *Grand-father clock*—is worked by weights

in tall wooden case. *Striking four*—it is four o'clock in the evening. *A Mr. Gilman*—one Mr. Gilman; a man, whose name is Mr. Gilman. *By appointment*—has he come to see him by previous appointment or engagement? *But important*—he says that he has come to see Twisden for an important piece of work though he does not come by appointment. *I'll see him*—an indirect way of asking the clerk to bring Mr. Gilman before him. *Ushering in*—bringing in. *Oldish*—old-looking. *Proprietor*—owner. *Grocery store*—shop where all sorts of things of domestic use (such as spices, sugar, etc.), are sold. *Pot hat*—bowler hat. *Gingery-grey*—light reddish and grey (whitish) coloured. *Mutton-chop whiskers*—side whiskers shaped like mutton chop or each segment of backbone; curved whiskers. *Sizing up*—judging (his social status). *Mr. Gilman?* Yes—are you Mr. Gilman? Yes, come in. *They're just up etc.*—the courts are just over, and Mr. Twisden should be just coming back.

Page 47. *Keepin'*.....courts—keeping him engaged in the courts. *Nods*—to say 'yes'. *Shakes his head*—to say 'no'. *The smart set, eh?*—they are very clever persons, are they not? *About you*—he means 'about Dancy'. *Spite*—grudge (spite). *Searchy La femme*—French. *My business here*—no etc.—Mr. Gilman is unwilling to state his business before Graviter. It is a delicate business as he says, and he will state his business before Twisden only in whose experience he believes. He would rather wait till he is back. *Then, perhaps.....in there*—if Gilman is to see Mr. Twisden then he will have to wait in the adjacent waiting room towards which Graviter points. *Not uncommon*—this is something very usual. *This is the 'ead*—the card which Gilman produces bears the address of the chief branch of his shop. *Scrutinizing*—examining critically. *Refused a knighthood*—he refused to accept the honour of knighthood. *He's holding.....*

baronetcy—Twisden has declined to accept knighthood for the greater honour of baronetcy (the title of a Baronet).
Exasperated—vexed; annoyed.

Page 48. *How d'you do*—a common form of salutation at first meeting. In ordinary greetings it means "pleased to meet you". *Got through*—finished. *Sir Frederic the top..... form*—Sir Frederic gave the best of his performances as Dancy's lawyer. *Subpœnaed*—summoned or called as a witness. *Dancy.....called him*—Canynge should have been called as a witness by Dancy, but he has been called as De Levis' witness. *I should like.....on that*—I cannot give you any opinion whether you should see General Canynge before he gives his evidence without hearing Twisden on that point. *Bobby*—policeman. *They had Kentman and Goole etc.*—Kentman, Goole etc. were the witnesses of De Levis. *Did we shake.....Goole*—Graviter wants to know if Kentman and Goole got shaky or unsteady in the witness box under the lawyer's examination. *Brew*—concoct; make up a mixture of so many things. *The Public wants.....you see*—Graviter tells Winsor that society cases (scandalous cases in which noted persons are involved) create a good deal of sensation in public mind. General public in such cases get so much interested that they imagine all sorts of things. The present case between Dancy and De Levis is particularly interesting as it arises out of theft of a large amount of money supposed to have been stolen by a man high in society (a retired military officer). The general people in this case, therefore, show the interest the case is worth. They are guessing all sorts of things and feel that the truth behind this mysterious case is somehow not coming out.

They're.....lurid—they expect something ghastly and strange out of this case. *A thought.....me*—I thought they

suspected me. *I suppose.....smoke*—Margaret Orme thinks that she should not smoke here as *Twisden* does not like smoking and cannot tolerate its smell. *Have a fit*—feel outraged as Jacob Twisden does not like smoking.

Page 49. *Yes, but not.....gone*—if Margaret Orme smokes, Twisden will have a feeling against her no doubt, but he will not say anything in her presence. *Just a whiff*—let me have just a whiff or puff of smoke. *Dreyfus case*—people took sides in this case also. *Outside*—irrespective of. *More of the chosen*—more of the Jews. The old Testament says that the Jews are the chosen people of God. *They ought.....challenged*—two of the jurors are Jews. Their inclusion in the jury should have been objected as being Jews. Their opinion is likely to be influenced. (But Margaret Orme fails to see that the opinion of the others on the jury being Englishman, is also likely to be influenced in favour of Dancy—this is Galsworthy's indirect comment on the effect of blind loyalty). *Dear me*—an exclamation of surprise. *Bow ribbon*—ribbon tied into a knot. *Tailed coat*—a kind of coat with a long skirt divided at the back into tails and cut away in front and worn in the morning or evening. *Strapped trousers*—a kind of riding trousers held down by straps passing below insteps. *His nose.....sniff*—as soon as Twisden enters the room he feels the smell of smoke. There is a twitching (सिकोड़ वाली) movement of his face (expressive of his annoyance) and he begins to sniff the air to make sure if anyone has smoked. *Such a pity*—what a matter of sorrow. *Oh! wouldn't.....darling*—in her humorous way Margaret Orme says that if the Judge smoked a hookah how sweet he would look. *How charming*—it is to smoke. *Grimace*—Wry face of expression of disgust. *Puts out*—extinguishes. *Turn up*—switch on.

Page 50. *Marie biscuits*—a kind of plain round biscuits. *The General knows something*—he means General Canynge's knowledge of Dancy's coat arm being found wet. Winsor makes the point clear a few lines below. According to him it is a very important piece of information which may fix the guilt on Dancy as the theft was committed at a time when it was raining. So Dancy should be told this so that he may be ready with an explanation if that comes out. *He is.....George Washington*—General Canynge is such a stickler (हुज्जत करने वाला समर्थक) for (lover of) truth that he won't conceal anything. George Washington was a great lover of truth. *Toying—playing. Tortoise-shell glasses*—spectacles with tortoise-shell frame. *I dare say*—I will do as you say (i. e. acquaint Dancy with it). *Catches.....back*—Margaret Orme was about to take out a cigarette but she put it back understanding the dislike of Twisden from his facial expression.

Page 51. *If he does.....verdict*—if Dancy does not win the case, if the judgment (verdict) is not in favour of Dancy. *Skinced*—set before public eye. *Bye-bye*—good-bye. *Bless you*—may God bless you.

It'll be too.....skinned—Margaret Orme here speaks of the case Dancy has brought against De Levis. She says that it will be so awful if he does not get a verdict in his favour at last. The whole affair has caused so much of excitement to her at least that she does not know what she will do after the trial is over. She has been in court all those days of trial watching the case and she had the feeling that there was nothing she liked more than seeing people exposed to public view in the witness box. In other words, nothing caused her so much of excitement as when she saw her friends (including herself) in the witness box drawing the eyes of all present in court towards themselves.

Pats—fondles. *Can I go and see Canynge*—to tell him not to give out the information that he had found the coat arm of Daney wet. *Recall me*—call me back to give evidence. *You did not.....yourself*—heresay evidence is no evidence. *Taps*—strikes lightly. *Well-kept*—neat and clean. *He sniffs*—the air and finds it polluted (दूषित) with the smell of smoke. *Opens it*—opens the window to let in fresh air. *At your service*—addressed to Gilman. Twisden is now ready to talk with Gilman and hear him. *Nursing.....hat*—holding his bowler hat. *Embarrassment*—trouble; complication. *Talked of*—discussed. *Precise*—exact.

Page 52. *Hands*—gives. *Gloved*—glove-worn. *Indicates*—points to. *'appened*—happened. *Givin'*—giving. *Don't often.....in*—usually a person does not come with a £50-note for change in my shop. *To see.....it*—to make sure that I had no such ~~£50~~ note in my cash-box. *Here it is*—he draws out the £50-note bearing the number advertised in the paper and places it before Twisden. *Customer*—buyer. *Value*—value in change. *An Italian he is*—the customer who had come in for change is an Italian. *So far's I know*—as far as I know. *Foreign-looking*—as he is an Italian he has a foreign appearance. *But nothing more*—a foreign is usually an object of suspicion; but this Italian is a respectable man. *Cab*—carriage; a taxi. *Private residence*—private house (not his shop). *Off I go*—at once I went. *This paper*—this newspaper that published the numbers of the notes. *Taken aback*—astonished. *Not to.....guilty way*—he (Ricardos) was surprised not because he was guilty. *Flummoxed*—bewildered; confused. *He took.....me*—he did not answer at once. *Offhand*—without thinking. *Above the board*—honest. *'And—hand*. *Society-lawyer*—a lawyer who is engaged in a society case. *Funny.....speaks*—Ricardos' way of talking is queer.

Page 53. *Sicilian claret*—a kind of wine produced in Sicily in Greece. *It seemed uncalled for*—this talk of wine seemed to be irrelevant (अवसर्गिक). *Piquant*—pleasantly disturbing; pleasant yet disquieting to the mind. *They work harder etc.*—The Jews are more hard-working and serious than others. They are honest. Gilman has nothing to say against them. Yet he has no sympathy for them as they are Jews. This dislike is of course racial. *Cocking*..... *eye*—glancing knowingly; winking. *Mr. Gilman has*.....*for value*—Mr. Gilman has brought this £ 50 note, but this note came to him from another man (Ricardos) who got its value from him in cash. *Fifty pounder*—A 50-pound note. *His face is long and reflective*—he looks serious and thoughtful. *Personable*—handsome. *Moustachioed face*—face wearing a pair of moustaches. *Grizzled*—grey. *My partner*—he says pointing to Graviter, his partner. *Cash*—ready money.

Page 54. *Sare*—Sir. *You were not aware*—you did not know. *Weesh*—wish. *Expressive shrug*—shrug of his shoulders expressing a meaning. *You may safely*..... *hands*—Gilman is indirectly told by Twisden to leave him. *Retain*—keep. *Give him this*—give him this note. *Reimburse*—repay. *Retreat*—goes back. *You may*.....*easy*—you need not feel worried. *Interfere with*—stand in the way of. *Conspicuous*—noted; prominent; distinguished. *Concains*—concerns.

Page 55. *Telling*—counting. *Stopped note*—note stopped from circulation under orders of the Bank. *For value*—for cash. *Traced to you*—obtained from you. *Account to them*—explain to the Bank. *I received*.....*a gentleman*—the gentleman is Dancy as the students will see presently. *In settlement*.....*honour*—the fact is that Dancy was in love with Ricardos' daughter and had become intimate with her. Afterwards he married Mabel and was under obligation to

free himself from his commitment to her by giving her a compensation. The notes, in question, were given to her by Dancy by way of that settlement. *He did not.....his marriage*—he (Dancy) did not like to give her a cheque as that would expose the whole matter to his wife.

Page 56. *Blackmailing*—extorting money under pressure or threat of disclosing the matter. *Holding.....hand*—by way of stopping Graviter from speaking. *Compensation*—payment to make good a loss. *Of course.....this*—of course I shall give compensation. *I have.....on her*—I have invested the entire sum in purchasing shares in her name. *Swear'd truth*—truth on oath. *Recognize*—(here) accept. *With a roll.....eyes*—with a movement of his eyes; looking in a different direction. *Happee*—happy. *Pins*—fastens together with a pin.

Page 57. *Disturbance.....him*—mental disturbance. *Villa Benvenuto*—name of Ricardos' house. *Villa*—literally means 'a country-house' or 'a detached suburban house'. *This will....verified*—whether the address given is correct or not will have to be verified. *That min.....acting*—Ricardos said the truth. *Can you understand a gentleman*—can you say how a gentleman's conduct (the conduct of Captain Dancy) can be so mean? *I don't know.....doubts*—Graviter does not understand how Dancy could act so meanly; but he thinks that the war was responsible for this. During the war, all values of life were forgotten. Everywhere people became loose in their conduct, and some became morally loose too. He (Graviter) has seen many examples of men showing little or no regard for conduct. From the beginning he had doubts about Captain Dancy. *We can't go on.....case*—Twisden says that they cannot proceed with the case, i.e., they must give up the case. He means to say that they cannot argue a case in support of a thief. If they do, the reputation of their firm shall suffer. Moreover, they have a duty towards the law and their profes-

sion also. Their profession is honourable and they should help government to bring a criminal to book (punish a criminal). N.B. The implication shall be clear later on. *It's awful.....his wife*—his wife shall be terribly upset when she comes to know of this. *Too scared*—terribly afraid; awfully frightened. *Anonymously*—without letting the name out. *There's duty.....profession*—Twisden says that as solicitors they have a duty to their profession also. This duty demands that they should not keep away any facts from their lawyer. N.B. Students should know that in English High Courts a man cannot take a case straightway to a lawyer. He must go to a solicitor first who will engage the lawyer and place all facts before him. It is, therefore, the duty of a solicitor not to keep away any facts from his lawyer. The honour of the profession demands it. Theirs is a respectable profession and much depends on the good faith a solicitors' firm enjoys. Complete confidence between solicitor and counsel is the essence of the honour of the profession.

Hearth—fire-place. *It'll let.....prosecution*—if the truth comes out proceedings shall be drawn up against Dancy. *Not as against the law*—Dancy might have come to Twisden in good faith that they would help him but when he has stolen money the law is against him. How can they help him now? *I don't like.....'un*—Graviter does not want to give up the case. To give up the case, would be an admission of the fact that they were supporting a criminal. *Backed*—supported. *A wrong 'un*—a wrong one; a bad man; a criminal. *We must disclose*—we must tell everything. *Can't let him.....dark*—we cannot keep him (Sir Frederic, the lawyer) ignorant of the fact.

Counsel—barrister.

Impossible to go on.....honour—Twisden explains here why they cannot go on with the case of Dancy against De Levis.

It is the duty of the solicitors to place all facts before the lawyer or barristers they engage to conduct a case. In the present case they have come to know the fact that Dancy is himself the thief. So long they have been working on behalf of Dancy under the impression that Dancy was an honourable man and that De Levis had brought a false case against him. But now they find that Dancy is the criminal. Of course if the truth comes out it will be a horrible shock to his young innocent wife who came to them in full confidence that they would save her husband's prestige. But what could they do now? They could suppress the truth in the interest of Dancy and his wife; but the honour of their profession as solicitors demands that they must place all facts before their lawyer. If, therefore, they now concealed the matter and kept Sir Frederic ignorant of it would go against their professional honour which they cannot do, as complete confidence between solicitor and barrister is the very core of their professional prestige.

Page 58. *Get him.....phone*—have a talk with him on the phone. *Get me Captain Dancy's flat*—Graviter wants telephone connection with Dancy's flat. Graviter says this on the phone to the clerk in the other room. But as soon as he instructs the clerk to bring Dancy on the phone, he is informed that Mrs. Dancy has come to see Twisden. *That's apropos with a vengeance*—Mrs. Dancy's arrival is the more to the purpose than was desired. Twisden wanted to see Dancy to tell him that he could not go on with his case, but here was Mrs. Dancy instead. He might speak to her as well and finish the business but Graviter feels that it would be too painful for the wife. In other words, the arrival of Mrs. Dancy may be said to fulfil the purpose for which Dancy was to be rung up. Yet to give the news to her was to give her a shock also. This could be avoided if they could speak to Dancy only.

I said I'd.....round—I said to Dancy that I would see you (Twisden). *With her hand to the forehead*—shows that she is suffering from a headache. *My head.....court*—Mabel says that sitting in the court watching the case has brought on an attack of acute headache to her. *How do you.....going*—how is the case going on according to you? *Can we expect to get the verdict?* *Fed up with us*—tired of us; bored with us. *You want a day off badly*—you very badly require rest for a day. *There, there.....badly*—when Twisden takes Mabel's hand sympathetically, Mabel's face suddenly trembles. Then she draws her hand away and covers her lips with it. She is about to break down under the weight of uncertainty and grief. In this act of Mabel he (Twisden) finds a justification why she needs a day's rest at least very badly.

Page 59. *Implicitly*—blindly. *Staunch*—devoted; trusted worker. *Hasn't that shaken' you*—has not the action of Mabel moved you? *Yes?*—What am I to tell Sir Frederic? *Can Sir Frederic.....round*—Can Sir Frederic see Mr. Twisden for a few minutes only if he goes to see him now? *He's gone... the night*—said to Twisden (receiving the reply from Sir Frederic's chamber). *He rings off*—puts down the phone. *Look out the trains*—ascertain the timings of the trains. *ABC*—alphabetical railway guide. *Send*—send someone. *Trunk call*—telephone call on trunk line with special charges according to distance. *Invent some excuse*—offer some plea. Let her not know the purpose of your visit. *I'll be up.....Dancy*—I shall be back from Brighton and be here in time (i. e., before the court sits) to see Dancy.

ACT III

SCENE II

Analysis:—(1) Twisden's room—next morning; time about 10-25. Dancy has come to see Twisden as directed (by him in the previous scene).

(2) Graviter, too, has meanwhile called at Ricardos' house and found his story true in every detail.

(3) Twisden shows Dancy the two notes and mentions the name of Ricardos saying that probably he need not say anything more.

(4) Dancy's admission of the fact.

(5) Twisden's advice to Dancy—to leave London and to run away to Morocco.

(6) General Canynge's arrival along with Graviter from the court. Graviter reports that as the court sat Sir Frederic got up to say that since the publication of the numbers of the notes information had reached him which forced him to give up the case. The court will now pass a formal verdict with costs (in favour of De Levis).

(7) They are joined by Major Colford and Margaret Orme. Major Colford is displeased with Twisden—but Twisden's duty to his calling (पेशा) is greater than his duty to the client.

(8) General Canynge's offer to help Dancy. He writes a letter to a friend in the Spanish war office who will get Dancy a job in the war.

(9) De Levis now comes on the scene. He says that a warrant of arrest is to be issued against Dancy. Of course he does not want his money or the cost. His satisfaction is that he has been proved right.

(10) Dancy leaves to meet his wife and clear up things with her before he can act up to the advice given by Twisden or General Canynge.

विश्लेषण :—(१) दिवसडन का कमरा, दूसरे दिन का प्रातःकाल; लगभग १०.२५ का समय है। कहे अनुसार (जैसा कि पहले वाले दृश्य में दिवसडन ने कहा था) वह दिवसडन से मिलने आया है।

(२) इस बीच ग्रेविटर भी रिकार्डस के घर पहुँचता है और उसके कथन को पूर्णतया सत्य पाता है।

(३) ट्विसडन दोनों नोट डैन्सी को दिखाता है और यह कहते हुए रिकार्ड्स का नाम व्यक्त करता है कि संभवतः उसे अब और अधिक कहने की आवश्यकता नहीं।

(४) डैन्सी तथ्य को स्वीकार करता है।

(५) डैन्सी को ट्विसडन परामर्श देता है—वह लंदन छोड़कर मोरक्को चल जाय।

(६) ग्रेविटर को साथ लेकर जेनरल कैनिज न्यायालय से लौटता है। ग्रेविटर यह सूचना देता है कि जैसे ही न्यायालय का कार्यक्रम शुरू हुआ वैसे ही सर फ्रेडरिक ने उठ कर कहा कि नोटों के नम्बर प्रकाशित होने के बाद उसे कुछ ऐसी सूचना मिली है जिससे बाढ़ होकर वह मुकदमे से अलग होता है। न्यायालय अब नियमानुसार मय खर्च फैसला (डे लेविस के पक्ष में) देगा।

(७) उन लोगों के साथ मेजर कोलफोर्ड और मार्गरेट ओर्मि हो जाते हैं। मेजर कोलफोर्ड ट्विसडन से अप्रसन्न है—किन्तु ट्विसडन का कर्त्तव्य मवक्किल के प्रति होने से अधिक अपने पेशे के प्रति है।

(८) डैन्सी को जेनरल कैनिज सहायता प्रदान करता है। वह स्पेन के युद्ध-कार्यालय में काम करने वाले अपने एक मित्र के पास पत्र लिखता है जो डैन्सी को युद्ध-विभाग में नौकरी दिला देगा।

(९) अब डे लेविस सामने आता है। वह कहता है कि डैन्सी के विरुद्ध एक गिरफ्तारी का प्रस्ताव जारी होने वाला है। पर सन्तुष्ट में न वह अपना रुपया चाहता है न खर्च की रकम। इसी में उसे सन्तोष है कि वह सही साबित हुआ।

(१०) डैन्सी अपनी पत्नी से भेंट करने को चला जाता है जिसमें कि वह ट्विसडन या जेनरल कैनिज के परामर्शानुसार चलने के पहले उससे विचार-विमर्श कर ले।

Summary:—The scene opens in Twisden's room on the following morning before court hours. Dancy has come to see Twisden as directed by him in the previous scene.

Twisden, who, we know, had gone to Brighton to contact Sir Frederic, has just come back and finds awaiting him an envelope containing a note from Graviter, who has gone to the court this morning, in place of Twisden, that the story of Ricardos was absolutely true.

Twisden now calls Dancy before him and shows him the two notes and simply says that a man called Ricardos called at his place the day before and wants to know if he requires to say anything more.

Dancy has now no alternative but to confess. Twisden then says that he has consulted with Sir Frederic, who feels that he must give up the case. Twisden can't say what will happen to Dancy, but the police may issue a warrant of arrest. To save his honour, therefore, he should go to Morocco, where there is a war, and leave him to break the news to his wife.

While the talk is going on General Canynge enters the scene along with Graviter. Graviter reports that as soon as the court sat, Sir Frederic stood up to say that he was withdrawing himself from the case under compelling circumstances, and there will be now a formal verdict in favour of De Levis with costs.

Major Colford and Margaret Orme, too, now arrive on the scene. Colford is awfully vexed at the development. Sir Frederic, according to him, had no right to withdraw from the case, but he is reminded by both General Canynge and Twisden that the duty to one's profession was greater than one's duty to one's client. The only course before Dancy now is to leave the country as early as possible, and General Canynge dashes off a letter to a friend of his in the Spanish war office to get him (Dancy) a job in their war.

At this stage De Levis, too, arrives on the scene and tells that a warrant of arrest is to be issued soon though not on his account, for he does not want his money or the costs. He is satisfied that he has been proved right.

Dancy, now more dead than alive, goes home to clear up things with his wife.

सारांश :—दूसरे दिन का प्रातःकाल, न्यायालय खुलने के पहले के समय ट्विसडन के कमरे का दृश्य—इसी से इस दृश्य का प्रारम्भ होता है। पूर्व के दृश्य में कहे मुताबिक डैन्सी ट्विसडन से मिलने आया है। ट्विसडन, जैसा कि हमलोग जानते हैं कि वह सर फ्रेडरिक से मिलने त्रिघटन गया हुआ था, अभी वापस लौटा है और उसी की प्रतीक्षा में पड़ा हुआ एक लिफाफा पाता है जिसमें कि ग्रेविटर का यह संवाद है कि रिकार्ड्स की कहानी एकदम सत्य है, ट्विसडन के बदले में ग्रेविटर आज सबेरे न्यायालय गया हुआ है।

ट्विसडन अब डैन्सी को अपने सामने बुलाकर दोनों नोटों को दिखाता है और केवल यही कहता है कि एक दिन पहले रिकार्ड्स नाम का एक व्यक्ति उसके पास आया था और वह जानना चाहता है कि क्या उसे और भी कुछ कहने की आवश्यकता है।

डैन्सी को अब झुपना अपराध स्वीकार करने के सिवा कोई चारा न था। इसके बाद ट्विसडन कहता है कि उसने सर फ्रेडरिक से बातचीत की है, उसका ख्याल मुकदमे से अलग हो जाने का है। ट्विसडन नहीं कह सकता कि डैन्सी का क्या होगा, किन्तु पुलिस गिरफ्तारी का परवाना जारी कर सकती है। इसलिए वह अपनी इज्जत बचाने के लिए मोरक्को चला जाय जहाँ कि युद्ध छिड़ा हुआ है, और उसकी पत्नी को इस बात की सूचना देने का भार उस पर छोड़ दे।

जब कि बातचीत हो रही थी उस स्थल पर ग्रेविटर को साथ लिये हुए जेनरल कौनिज आता है। ग्रेविटर यह सूचना देता है कि जैसे ही

कचहरी बैठी कि सर फ्रेडरिक यह कहने को उठ खड़ा हुआ कि वह कुछ विशेष कारणों से बाध होकर मुकदमे से अलग हो रहा है, और अब नियमानुसार मय खर्च के डे लेविस के पक्ष में फैसला होगा।

अब मेजर कोलफोर्ड तथा मारगरेट ओर्मि भी उस स्थल पर आते हैं। कोलफोर्ड इस घटना से अत्यन्त चिन्तित है। उसके अनुसार सर फ्रेडरिक को मुकदमे से अलग होने का कोई अधिकार न था, किन्तु जेनरल कैनिंज और ट्विसडन दोनों ने उसे समझाया कि किसी का अपने मवक्किल के प्रति कर्तव्य होने से अधिक अपने पेशे के प्रति है। अब डैन्सी के लिए एक ही रास्ता है कि वह जल्द-से-जल्द देश से चला जाय, और जेनरल कैनिंज स्पेनिश युद्ध-कार्यालय में काम करने वाले अपने एक मित्र के नाम इस आशय का एक पत्र घसीट डालता है कि वह उसे (डैन्सी को) युद्ध में कोई काम दे दे।

यहाँ तक होने के बाद डे लेविस भी वहाँ पर आ जाता है और कहता है कि एक गिरफ्तारी का परवाना शीघ्र ही जारी किया जा सकता है यद्यपि इसमें उसका कोई हाथ नहीं क्योंकि वह न तो अपना रुपया ही चाहता है और न खर्च की रकम। उसे इसी में सन्तोष है कि वह सही साबित हुआ।

डैन्सी अब बिल्कुल मरा-जैसा अपनी पत्नी से सारी बातों को स्पष्ट करने के लिए घर जाता है।

Points to be noted :—(1) We are now fast coming towards the end of the play. The facts have proved that Dancy is guilty. For the sake of the dignity of their profession Twisden can no more stick to him, and their counsel, Sir Frederic, too, has told the court that for unavoidable reasons he cannot but give up his brief. The verdict will, therefore, be in favour of De Levis.

(2) Curiously enough Twisden, who gives up the case for the sake of the dignity of his calling and loyalty to law

offers to help Dancy to escape to Morocco to save his honour. This is apparently (स्पष्टः) a contradiction which seems to be irreconcilable (असंगत). But this clearly shows that in spite of his sense of dignity and loyalty to law he has at bottom the same class loyalty which is so conspicuously (सुप्रकट रूप से, व्यक्त रूप से) present in the others, particularly in Major Colford, to whom Dancy is always a fine, gallant man and who, guilty or not, should not have been betrayed by his solicitors and counsel.

(3) In fact, nobody is above this class loyalty. Even the young clerk gets pretty excited (अत्यन्त उत्तेजित) over the case and would give a lot to see his side win it.

(4) Finally we may now clearly anticipate the end of the play. Twisden and General Canynge have both advised Dancy to leave the country to save his honour and they probably expect that Dancy will act up to their advice. But when Dancy says to Twisden "There are alternatives" he anticipates something grim (गम्भीर) which the audience understands, and the same grim idea is set in clearer relief when he says "I'm going home, to clear up with my wife."

There can't be any doubt in our mind, therefore, which way the wind is going to blow and what is in store for poor Mabel, his innocent wife.

NOTES AND EXPLANATIONS

Page 60. *Perceptibly*—visibly, that which can be understood at sight. *Stick*—endure. *How can you stick this*—how can you endure this life of yours (the life of a clerk)? *My trouble was.....that*—the clerk means to say that he did not like his life in the war. He is a peace-loving man in other words. *But you get.....drive me mad*—this gives a clue to Dancy's character. A life of peace is no life to him because such life gives no thrill, no excitement. He is for

adventure. To live the dull life of a clerk from year to year would make him mad. *I'd give a lot.....with it*—The clerk, too, betrays his class loyalty. He is prepared to spend a lot to see that victory comes to them. *Expanding*—throwing off reserve; speaking openly (out of a feeling of excitement). *You see some rum starts etc.*—you see some strange (rum) things happen in a lawyer's office though in a quiet way. He means to say that these strange things are exciting enough though apparently there is no excitement on the surface. *Top hat*—tall silk hat. *Did he.....anything*—did he leave any message?

Page 61. *All corroborates*—Ricardos' story was found true in every detail. *Now, Captain.....waiting*—Twisden offers his apology that he had kept Dancy waiting and tells him to come into his room. *By me*—by my watch. *It's justhour*—it is just 10-30. Dancy means to say that he should go to the court now to attend his case. *Wincing*—showing some mental distress with a slight start (movement). *Collecting*—controlling himself. *Wincing.....himself*—as soon as Twisden tells Dancy that he has a grave news for him, he gives a slight start but he controls himself immediately. *Unflinching*—firmly. *Throw up the brief*—give up the case. *Bravado*—courage. 'Bravado' is 'reckless or mad courage'. *Gesture*—movement of his hand. *To the life*—you have given a correct picture. The full phrase is *Portray to the life* (paint a life-like realistic picture).

Page 62. *What do you.....wife*—what should be your obligation to your wife? Dancy, in other words, has a deep debt of obligation to his wife who has been wrongly used by him. She is innocent and never dreamed of what has happened. *Collapse*—break down; defeat. *Warrant*—of arrest. *But it may not help*—i. e., Dancy cannot save himself. He may be arrested on a charge of theft. *End~purpose.*

What end is served—what is the good of (staying). *Boat train*—a train timed to catch a boat or vessel. *Many a man*.....*good*—many men have done well by leaving their country. *There are alternatives*—this is a very significant line. When Twisden suggests that to save his honour, Dancy should leave the country, Dancy thinks of an alternative (another way of escape). He anticipates committing suicide, and the mind of the audience is prepared to expect it. *Passport*—permit granted by government to leave the country. *Visa*—permit granted by a foreign government to enter that country. *Go straight from this office etc.*—Twisden's loyalty to Dancy has been supported by his loyalty to his profession; yet he offers to help Dancy to escape to Morocco. This is also a conspiracy against law, and betrays that Twisden is still loyal to his race. *Damned kind*—awfully kind. *Startled look*—a look of surprise. *Are you disengaged*—have you given up the case?

Page 63. *Great sensation indeed*—Sir Frederic's withdrawal from the case has produced a great sensation. *Defendant*—De Levis. *Gallant*—brave. *If money's wanted*.....*draw on him*—If money is soon*required to stop action against Dancy, Winsor is ready to provide that money. *Asylum*—a place of refuge for criminals or deranged persons. *Off his head*—crazy; mad. *He'd have*.....*balconies*—Dancy would have got a favourable verdict if only the distance between the balconies had been considered. Ordinarily a man cannot jump that distance. It would be crazy to think that anyone ordinarily could do so. *Spotted*—found out.

I don't know.....*shrewd fellow*—The lines are General Canynge's commentary on Dancy's character after the truth has come out. General Canynge says that he is not sure whether Dancy is fit for a lunatic asylum or not. Probably he is. Sometimes he goes mad. The jump which he took to reach the balcony of De Levis was a mad jump indeed. If

the balconies had been seen and their distance considered that alone would have been sufficient to win him (Dancy) a verdict in his favour. Ordinarily it is not possible for a man to jump like that. Canynge had himself considered the distance from the ground below on previous Sunday and was awed to think of what Dancy had done. It was a daring thing indeed. Very few men on a dark night could venture a risky thing like that. But Dancy was a dare-devil who had risked his life twice. The General knew of that. It was no wonder that he took a third risk again. Young De Levis is a very cunning fellow indeed as he was able to know Dancy's nature correctly.

Graviter—No.....them in—at first Twisden thought that he would not see Major Colford and Miss Margaret Orme, but on second thought he decided to see them. So the clerk is asked to bring them up. Badly cut up—extremely distressed. Striding—coming with long steps. Voices are subdued at once—voices are at once reduced to whispers.

Page 64. *If it were my own.....more—Major Colford has very keenly felt the discomfiture of Dancy, a brother-officer. He would not have felt so much for his brother even. What right.....the case—what right had Sir Frederic to abandon (chuck up) the case? The Major's anger against Sir Frederic can be measured from the way in which he refers to him. The word fellow here has been used contemptuously. If it's not playing the game—Sir Frederic has not acted fairly. "Play the game" is to act fairly according to the code of honour. The Major means to say that it was unfair to give up Dancy like that. Professional etiquette—professional code of honour. Duty to your.....client—Loyalty to your profession is greater than your loyalty to your friend or client. But I serve the country—Major Colford means to say that the military officers who serve the country must be protected at*

any cost. So Dancy should not have been let down. *And I serve the law*—in the same way Twisden, a solicitor, should also see that he does not do anything which may lower the prestige of his profession. *Put them up.....again*—raise money by pawning the pearls. *Don't let Ronny be*—don't allow Dancy to suffer humiliation. *It's ghastly*—What Dancy has done is awful indeed. *I'm going.....with him*—Major Colford is ready to accept what Margaret says. At any rate he cannot give up Dancy. He would still be his friend. So as a retort (reply) to what Margaret says he would shake hands with him. *A little later*—not exactly now but sometime after. *Hell*—torture. *Consternation*—fear.

Page 65. *Convulsive*—violent. *Old boy*—dear boy. *Stand*—endure. *Commiseration*—pity. *Clear up*—settle. *Why I did that damned thing*—why I stole that money (which was indeed a horrible thing). *I don't know.....use of it*—another significant line like "There are alternatives" (Page 62). Dancy is contemplating (सोचना, विचार करना) to commit suicide. *A warrant.....issued*—for the arrest of Dancy. *It's not my doing*—I am not responsible for this warrant.

I came to say.....want costs—De Levis tells Twisden that he has overheard the conversation of Dancy and General Canynge and he understands that the General is trying to procure Dancy a job in the Spanish war office. But he is afraid Dancy cannot escape for a warrant of arrest shall be issued against him. But he wants Twisden to know that he has no hand in it. He won't try either to help the police in arresting Dancy. He is satisfied that his charge has been established. He does not want his money. He does not even want costs. *Looks at him.....his eyes*—looks at him with the face of a dead man. His eyes only seem alive.

Page 66. *Darting pride*—pride shooting out. *Because I feel christian*—because I am full of love or feel for him.

Don't mistake me.....Good morning—These are the last words of De Levis in the play. He says here that since the charge of theft which he brought against Dancy has been proved to the hilt he does not want anything else. He does not even want his principal not to speak of his costs. Of course, this gesture should not be mistaken for any feeling of love in him. He is a Jew, not a Christian. Therefore, he has no milk of human kindness in him. Christ sacrificed himself on the cross for the sake of his love for mankind, and the Jews were his persecutors. Christians, emulating (बराबरी करने की चेष्टा करना) the example of their Great Father, may be full of love and charity but he is not a Christian. So his desire not to take any money from Dancy has not been actuated (प्रवृत्त किया जाना) by any feeling of Christian pity. His only satisfaction is that he has been proved right. He has nothing more to do with Dancy or his money which he says, may be given for a charitable purpose. With these words he leaves the place. Underneath all these lines, however, there is a feeling of irony which is very clear indeed.

N. B. Mark the change of attitude that has now come over De Levis. There was a time when De Levis would have been satisfied if only he had got back his money; but now he does not want anything. The reason is this: at first De Levis' grievance was personal, but later on it became racial. Now that his charge has been found true, he feels that his race has won a victory over the Christians. Therefore, he does not care for his money or even the costs.

ACT III SCENE III

Analysis :—(1) Dancy's sitting-room. Mabel just up from bed—sitting alone on the sofa with a bottle of smelling salt in her hand.

(2) Dancy comes in to tell her how matters stand—That he has been found out through the notes—that he has been advised to run away to Morocco—that a warrant is to be out. He is sorry that he has destroyed her life but he hopes that she will stop loving him now.

(3) But Mabel cannot but love him for all that he has done. The idea of prosecution and imprisonment drives her mad. She tells Dancy to leave at once—She will follow him but the purpose is defeated.

(4) Inspector Dede along with a policeman has come to arrest him. Mabel assures Dancy that she will wait for him till he is back from prison.

(5) Dancy tells Mabel to stop the Inspector for a few minutes only and goes into his bed room. Mabel of course fails to understand his purpose.

(6) Mabel's appeal to the Inspector—to come after half an hour only : nobody will know this. He has his wife : he will know her grief—married only a few months and then to be separated.

(7) But the law is the law. The Inspector tries to enter Dancy's room. The room is locked from inside—but Dancy opens the door soon and tells the Inspector to come in—but the immediate sound of a pistol shot tells what Dancy has done to himself.

विश्लेषण:—(१) डैन्सी का बैठकखाना है। मेवल अभी-अभी विद्यावन पर से उठी है—वह हाथ में 'स्मेलिंग साल्ट' (एक सूँघने की तीक्ष्ण दवा जिसमें मुख्य रूप से अमोनिया और चूना होता है और जिसे सूँघने से सर का भारी-पन दूर होता है) की बोतल लिये हुए अकेली सोफा पर बैठी है।

(२) डैन्सी सारी बातों के सम्बन्ध में बताने के लिए आता है—नोटों के जरिये उसका पता चल गया है, उसे मोरक्को भाग जाने की सलाह मिली है, और शीघ्र ही उसके लिए परधाना निकलने वाला है, उसे दुःख है कि उसने

उसके (मेवल के) जीवन को बरवाद कर दिया है किन्तु उसे आशा है कि अब वह उसे (डैन्सी को) प्यार करना छोड़ देगी।

(३) किन्तु उसने जो कुछ भी किया है उसके लिए मेवल उसे प्यार करना छोड़ेगी नहीं, वह उसे प्यार ही करती रहेगी। वह डैन्सी को फौरन चले जाने को कहती है—वह उसका अनुसरण करेगी; किन्तु यह उद्देश्य सिद्ध नहीं हो पाता।

(४) एक पुलिस को लिए हुए इन्स्पेक्टर डेडि उसे गिरफ्तार करने आता है। मेवल उसे विश्वास दिलाती है कि जब तक वह जेल से नहीं लौटता वह उसकी प्रतीक्षा करती रहेगी।

(५) डैन्सी इन्स्पेक्टर को कुछ मिनटों के लिए रुकने को कहता है और शयनागार में चला जाता है। किन्तु मेवल उसके उद्देश्य को समझने में असफल रहती है।

(६) मेवल इन्स्पेक्टर से आठ घंटे के वाद आने की प्रार्थना करती है—कोई भी इसे न जान पायेगा। वह पत्नी वाला है—वह उसके दुःख को समझता होगा—कुछ ही महीने पहले उसकी शादी हुई है और अभी विछुड़ना पड़ रहा है।

(७) पर कानून कानून है। इन्स्पेक्टर डैन्सी के कमरे में घुसने की चेष्टा करता है। कमरा अन्दर से बन्द है—किन्तु शीघ्र ही डैन्सी दरवाजा खोल देता है और इन्स्पेक्टर को अन्दर आने के लिए कहता है—किन्तु शीघ्र ही पिस्तौल दगने की आवाज बता देती है कि डैन्सी ने खुद के साथ क्या किया।

Summary:—Mabel, just up from bed, is sitting all alone on the sofa of her sitting-room with a bottle of smelling salt in her hand. She is mentally restless but her surprise is unbounded to see Dancy coming back. She first thinks that probably he has come back to take her to court where she is needed, but Dancy tells her how the matter stands, that he has been found out through those notes. He tells her what led him to steal the notes of Dr. Lewis and confesses every-

thing; he now believes that Mabel will give him up. Sir Frederic has given up his brief (मुकदमे का खुलासा, वयान) and Twisden has advised him to run away to Morocco and join the war to save his honour. But there is also the possibility of a warrant of arrest.

Mabel gets concerned (चिन्तित). She loves him all the same and will stick to him in all circumstances. She tells him not to waste time and she, too, will follow him soon. Dancy is about to say good-bye to her when the arrival of Inspector Dede and a policeman defeats his purpose. Now that escape is possible. Mabel tells him that she will wait for him, love him still, till he is back from prison. Dancy suddenly looks maniacal and simply tells her to check the police for a minute or two till he is ready to meet them and enters his bed-room. Mabel fails to understand his real purpose and tries to check the police for sometime. She appeals to the Inspector not to break her heart, to have sympathy for her, to come only half an hour after for the sake of two souls, married only four months. Nobody will know this. But the law is the law and the Inspector tries to enter the bed-room of Dancy, and finds it locked from inside, but presently Dancy opens the door and tells the Inspector to come in, but the report of a pistol shot fired neatly through his breast brings Dancy's life to end.

सारांश :—मेवल अभी-अभी पलग पर से उठी है, वह हाथ में सूँघने की दवा की बोतल लिये अपने बैठक में सोफा पर अकेलें बैठी हुई है। उसे मानसिक बेचैनी है किन्तु उसके आश्चर्य की सीमा नहीं रहती जब वह डैन्सी को वापस आते हुए पाती है। पहले तो वह सोचती है कि सम्भवतः वह उसे कोर्ट ले जाने के लिए आया है जहाँ उसकी आवश्यकता हुई है, किन्तु डैन्सी बतलाता है कि क्या बात हुई है—नोटों के जरिये उसका पता चल गया है, वह उसे बतलाता है कि किस कारण उसने डे लेविस के नोटों की चोरी

की और सभी अपराधों को स्वीकार कर लेता है; उसे अब विश्वास होता है कि मेवल उसे छोड़ देगी। सर फ्रेडरिक ने अपना वयान दे डाला है और ट्विसडन ने उसे अपनी प्रतिष्ठा की रक्षा के हेतु मोरक्को भाग जाने और वहाँ सेना में भरती हो जाने की सलाह दी है। किन्तु गिरफ्तारी का परवाना निकलने की भी संभावना है।

मेवल चिन्तित हो जाती है। वह उसे सदा की भाँति प्यार करती है और हर परिस्थिति में उसका साथ देगी। वह उसे समय नष्ट न करने के लिए कहती है और वह भी शीघ्र ही उसका अनुसरण करेगी। डैन्सी उससे विदा होने ही वाला था कि एक पुलिस को साथ लिये हुए इन्स्पेक्टर डेडि का आगमन उसके मनसूबे को मिट्टी में मिला देता है। किन्तु अब भी छुटकारा संभव है। मेवल उससे कहती है कि जबतक वह जेल से नहीं लौटता वह उसकी प्रतीक्षा करेगी, उसे फिर भी प्यार करती रहेगी। एकाएक डैन्सी पागलपन की दशा में हो जाता है और मेवल से केवल यह कहता है कि वह एक-दो मिनट पुलिस को रोक रखे तब तक वह उनसे मिलने को तैयार हो लेता है, और वह अपने शयनागार में चला जाता है। मेवल उसके असली उद्देश्य को समझने में असमर्थ रहती है और पुलिस को कुछ देर रोक रखने की चेष्टा करती है। वह इन्स्पेक्टर से प्रार्थना करती है कि वह उसके दिल को न तोड़े, उस पर दया दिखाये, दो आत्माओं की खातिर वह केवल आधे घंटे के बाद आये, उन दोनों की शादी हुए केवल चार ही महीने हुए हैं। इस सम्बन्ध में कोई नहीं जानेगा। किन्तु कानून कानून है और इन्स्पेक्टर डैन्सी के शयनागार में जाने की चेष्टा करता है और उसे अन्दर से वन्द पाता है, किन्तु शीघ्र ही डैन्सी दरवाजा खोल देता है और इन्स्पेक्टर को अन्दर आने के लिए कहता है, पर बिल्कुल अपनी छाती पर निशाना लगाकर पिस्तौल का दागना डैन्सी के जीवन को अन्त कर देता है।

Points to be noted :—This is the final scene of the drama showing the *crisis* of the play—the grim end of Dancy's life. If only Dancy could escape to Africa, Mabel following him,

the pair might be happy; but Dancy's action working as his Fate does for his happiness. Probably he deserves it, but we cannot be impressed with the Roman courage which he exhibits in putting an end to his life with his own hand to save himself from humiliation. When, however, we think of the suffering of Mabel, his innocent and loving wife, who would stick to him at any rate, we are overwhelmed with a sense of 'tragic waste' which, of course, every good tragedy will create.

Finally, the scene gives the key-note of the play that *loyalty is not enough*. It is exactly this that Galsworthy has tried to examine in the play. All the characters of the play typify (आदर्श रूप होना) loyalty of one kind or another—*class loyalty, racial loyalty, the loyalty of marriage, of friendship, of profession, etc.* but in the end Galsworthy drives home his thematic (प्रासंगिक) moral—that *loyalty is not enough*. This has its echo in the words of Margaret who says that all of them tried to stand by Dancy but "it is not enough".

NOTES AND EXPLANATIONS

Page 66. (contd) *She is.....hand*—Mabel is just out of her bed and has a bottle of smelling salt in her hand. This shows that she has suffered from a terrible headache which needed the application of smelling salt. *Dumped*—kept in a heap. *Topples.....lap*—throws down the newspaper which she had on her lap. *As if she.....them*—as if she could not remain without those newspapers. *Drops it in turn*—drops down this newspaper also (like the one before). *Sniffing*—smelling. *Utterly surprised*—Mabel is utterly surprised that Dancy is back home when he should be in the court. Then she thinks that probably she is wanted in the court and her husband, has come to take her there. *Spun*—finished. *Blank*—bewildered; confused.

Page 67. *They have found out*—the thief. *Don't Ronny**don't*—Mabel exhibits here the height of her feeling. She cannot believe what she hears from her husband. *Buries*—conceals; hides. *Pity you*.....*ago*—it is a matter of regret that Mabel did not agree to his proposal to go to Africa which he made three months ago (see page 41, Act II, Sc. II, lines 7-9). In that case they could have escaped this humiliation (नीचा दिखाया जाना). *It's fallen down*—the case has collapsed; the case has been lost. *But I couldn't—I had to believe*—when Dancy proposed to his wife to go away to Nairobi she could not agree to his proposal for two reasons : first, their going away would be interpreted as 'Running away' and secondly she wanted to believe in her husband's honesty and was eager to get it proved that he was not really guilty. *Now you can't*—now you cannot believe what you wanted to believe (i. e. the honesty of her husband). *Goes*.....*knees*—suddenly kneels down. *Yes; oh, yes*.....*really*—here is an admission that Mabel had long suspected her husband of having stolen the money of De Levis; only she did not know what led him to do so. *What made you*—what led you to steal? *Speak in jerks*—speak haltingly. *Damn it*—hang it. *Looting*—plundering. *Looter*—plunderer. *The money*.....*his*—as the money was raised by selling the mare which belonged to him and which he gave away to De Levis as he could not maintain her. *A decent chap*—a good man. *Offered me half*—given me half the amount. *The brute*—the beast, contemptuously for 'De Levis'. *Blasted*—cursed; damnable.

It was a crazy.....*evening*—Dancy explains here why he stole the money of De Levis. He admits that it was madness to do such a thing; yet he can reconcile himself to it and does not feel sorry over it. In stealing the money he was only removing the money which did not belong to De

Levis; according to him the money belonged as much to him as to De Levis for the amount was raised by selling a mare which was his and which he gave away to De Levis only to save her upkeep (maintenance). A good man would have given him half the sale proceeds but he did not give him anything. On the contrary after the sale at dinner on that very night he looked at him in a pitying manner as if to say what a damned fool he was to have parted with a mare that was really worthy under the impression that she was worthless. It made him mad, and he wanted to deprive him of the money. So he jumped twice over from his balcony to De Levis' and back. In a spirit of complacency (संतोष) he says that the jump was a good one and required greater strength of nerve than was required even in war where men fight one another desperately. He rather enjoyed the jump he says with an air of sternness.

But money ! To keep it !—But money is to be preserved. Where is that money ? *Sullenly*—speaking with annoyance. *To a woman*—with the instinct of a woman Mabel feels that the money must have gone to a woman. She remembers all that Margaret had told her about Dancy's being a desperate character with a past of which she was aware. So she at once understands the whole truth.

A debt.....wait—the money was paid immediately to settle a debt of honour. *I wanted.....knowing*—I did not want you to know. *I'd promised, etc.*—Dancy confesses the truth. *Tyke*—cur; a low fellow. Here De Levis. *All the same.....tricks*—Dancy says that in spite of everything he would have gone undetected if only De Levis had not challenged him for parlour tricks. He accepted the challenge and performed that jump which earned him a tenner from De Levis, and that was how finally suspicion fell on him. If only he had not performed that parlour trick De Levis would

never have known that he was a good jumper and would never have suspected him also of jumping from his balcony to the balcony of De Levis. So that parlour trick ultimately led to his undoing.

Page 58. *It may cure.....me*—after this information you may not love me any more. *Get over that, Mab*—Mabel, forget your love; stop loving me, Mabel. *I never.....it*—I was never worthy of your love. *Done for*—finished; undone. *The woman—have you—since*—in a moment of tense excitement Mabel wants to know if Dancy loves her still but cannot ask him a straight question. *You supplanted her*—you took her place. (An assurance that Dancy had no more any love for his first love—that he loved only Mabel after his marriage). *Presses her hands.....forehead*—to counteract her headache she presses her hands to her forehead. *Chucked up the case*—withdrawn himself from the case. *They want me.....Morocco*—they want that I should run away to Morocco to avoid trouble over this detection. *A prosecution? Prison?*—shall there be a case against you and then imprisonment? *Blast them*—damn their advice. *I'll pack*—I will pack up your things. *Oh, Ronny! please! etc.*—Mabel's eagerness to save her husband. The words are expressive of her intense love for her husband. *This'll be good-bye then*—we are not going to meet in future then. *Slit*—opening; orifice (छेद). *Heads up.....brutes*—Don't give way. Don't show these beasts that you are overwhelmed.

Page 69. *I don't care.....to me*—Mabel's love for her husband is genuine. She does not care for what he did. Her love for him remains unchanged, and she will remain as she is even when he comes back from jail if he is to go there. *That's not.....nature*—this sort of constancy (एकनिष्ठता) is not found in human beings. *Crocked up*—destroyed; broken. *Hold them.....a little*—stop the police from getting in for a

little while only. *I want.....two*—an instance of tragic irony. Mabel thinks that Dancy wants one or two minutes' time to get ready to meet the police but she does not know what it really means. She fails to see that Dancy is going to commit suicide—a fact which the audience understands very easily. *Swear*—promise. *Summoning up*—collecting. *Maniacal*—crazy; insane. *No ! No ! By God ! No !*—Dancy has grown almost mad. He won't allow himself to be arrested. That sort of humiliation he cannot tolerate. He would rather put an end to his life. *Grover*—name of the constable. *Will you come in.....see*—Mabel is acting according to the wish of her husband. She is trying to detain the police for a minute or two (as told by Dancy). *Melting*—pitying; with a feeling of kindness. *Disguising*—hiding; concealing. *Carry out my instructions*—act according to my instructions. *The law is the law*—The law takes its course. Nobody can stop it. It is stern. *Deprecating*—pleading against; appealing to her not to say any such thing.

Just half an hour.....nobody will know—Inspector Dede has come to arrest Dancy but Mabel appeals to him pathetically to allow only half an hour's time to Dancy. She tells him that she and Dancy have been married only four months. How sad it will be if they are separated so soon. She thinks that it is a very simple request which the Inspector can easily concede (सुविधा देना). Only half an hour's time. The Inspector can come after that period. Nobody will know if he allows that time for her sake.

The intention of Mabel however is clear. If she can influence the Inspector and make him go back for that time, she thinks that Dancy will get enough time to escape.

Beseech—appeal. *Don't try.....me*—don't try to make me weak. *It is locked.....there*—when the Inspector

finds the door of Dancy's room locked, he grows impatient and wants to know sharply if there is any other door to his room. Then he moves towards the other door to the left. Just then the bell on the door outside rings. Inspector wants to know from the constable who has come outside.

There is a noise.....turned—Dancy now opens his door. As he turns the key in the lock the sound is heard from outside. *Tears it open*—pushes the door open.

Page 71. *Faints*—becomes unconscious. *It's too damned unfair to her*—this act of suicide is too unfair to Mabel. *It's.....jump*—it is another wild act like his jump to steal the money. *A pistol.....faith*—a pistol never betrays its friends.

This is the only.....and you—This is the letter of Dancy addressed to Major Colford which he wrote on the eve of committing suicide. He says here that suicide was the only decent course open to him to escape humiliation, but he knew that this was awfully unfair to Mabel, his wife. He knew that Mabel would feel it terribly but he could not think of any other way to save himself from calumny (बदनामी). The act, of course, was reckless as reckless as his jump to steal De Levis' money, but he could not help it. He had no other way than to rely on his pistol which he knew could never betray a friend. His only concern in death was his wife but he requested his friend (Colford) to look after her, and then with love to her and his friend he took leave of the world.

Snatches it up—takes it up quickly. *Revive Mabel*—bring Mabel to back to consciousness. *You've done.....friend*—you are responsible for the death of my best friend. Colford means to say that if the Inspector did not come to arrest Dancy, he would not have committed suicide. *Hara-kiri*—literally suicide by disembowelment (by taking out the bowels) (अंतर्द्वि निकास जाना) as practised by higher classes in Japan when in disgrace. Colford means to say that Dancy committed suicide

to save himself from humiliation. *You shall have.....to it*—Colford says that the letter is his. He won't part with the letter till the *inquest* (an inquiry into death by unnatural means). *Neatly.....heart*—he fired right through his heart. *Keeps faith.....enough*—She means to say that all the countrymen of Dancy stood by him in his trial but it was of no avail. At last as a grim reality it was only his pistol that saved him from humiliation. *Old boy*—addressed to the dead Dancy. 'Old' is a term of endearment.

Questions and Answers

Q. 1. *What is tragedy ? Would you call 'Loyalties' a high tragedy ?*

Ans. See Notes, Page 11 & Page 35 (first paragraph).

Q. 2. *Write a note on Modern English drama and compare Shaw and Galsworthy as dramatists.*

Ans. See Notes, Pages 17-21 (also Pages 2-6).

Q. 3. *As a playwright (नाटककार) Galsworthy gives us both sides of a question without giving any opinion of his own. Examine the statement with reference to Loyalties.*

Ans. Modern dramas are usually plays of ideas. The ancient Greek dramas have an air of remoteness (दूरस्थता) about them. Their heroes are essentially human beings no doubt, yet they are not common persons such as we see in our daily life. This is true of Shakespearian heroes also. They are like us, yet they strike us as remote personalities as if they belong to a different region (प्रदेश). But the heroes of modern tragedies are drawn from actual life, and their subject matters are also extremely realistic. They centre round young persons (both men and women) struggling against old conventional (पद्धति या प्रथा का) ideas which they regard as false and worn-out.

The modern dramatists are, in other words, 'conscious of the sad, depressing conditions in which the poor live and struggle. They are aware of the tyranny (अत्याचार) to which women are subjected. In their plays young men and young women constantly break away from the fetters (बन्धन) of the past and agitate for freedom and their natural rights. Modern dramas are, thus, reflections of class war that is actually seen in our life today. The dramas of Shaw and Galsworthy deal with these struggles between old and new ideas and have been described as "problem plays" or "plays of ideas". But whereas Shaw is clear about what he wants to say on a particular issue, Galsworthy presents both sides of a question as dispassionately (स्थिरतापूर्वक, निरपेक्ष भाव से) as he can, leaving the audience (दर्शक, श्रोता) to draw their own conclusions (निष्कर्ष). Shaw's characters are his mouth-pieces (दूसरे की ओर से बोलने वाले व्यक्ति) to a large extent, but Galsworthy takes a more detached (पृथक्), objective (अभिप्रायपूर्ण) attitude towards a question. He neither puts his finger on the weak point without suggesting the remedy, whereas Shaw tells us clearly what should be done. In *Strife* Galsworthy does openly take the side of the poor labourers; nor does he openly denounce (निंदा करना, मर्त्सना करना) the capitalists. He presents the case of each as well as he can and makes it easy for the audience—to understand what he actually means to say.

In his *Loyalties*, too, the same attitude is apparent (स्पष्ट, जाहिर). The drama shows a peculiar kind of conflict (संघर्ष), not of labour and capital, not of husband and wife, not of father and son, but time-old conflict of Jews and Christians. The theme of the play arises out of a simple crime of theft and exposes the blind racial (जातीय) hatred (विद्वेष) which exists between Jews and Christians. As soon as De Levis (Jew) accuses (दोषारोपण करना) Captain Dancy (an Englishman) there is a sharp division between the Jews and the Christians. The Christians

stand by Dancy and Jews stand by Levis showing that blood is thicker than water. But Galsworthy takes dispassionate (वियुक्त, बेलगव) view of the case, exposes the strength and weakness of each, investigates the abstract (दुर्बोध) idea of loyalty from as many angles of vision as possible. He exposes class-loyalty, racial loyalty, loyalties of marriage, of profession, of tradition etc, and finally shows that mere loyalty is not enough as it makes one blind and narrow, and goes against righteousness (न्यायनिष्ठता, ईमानदारी) and justice. This, in truth, is the attitude of Galsworthy. He, therefore, follows the true objective method which a dramatist should follow.

Q. 4. '*Loyalties*' is a tragedy with rare touches of wit and humour that relieve its tragic tension to a great extent—Discuss.

Ans. There are various devices (युक्ति) which a tragic dramatist employs to relieve the tragic tension of his play. One of those devices is the employment (नियुक्ति, प्रयोग) of wit and humour. The *Loyalties* is no exception to that. The play is rich in wit and humour. They are supplied mainly by Margaret Orme, a female character of the play. Whenever she is before us, we expect a rich crop of humour. She is a delightful character. She is full of agility (स्फूर्ति, चंचलता) and life and creates humour whenever there is scope for it. When De Levis is perturbed (चिन्तित) over his money and all the inmates (गृहवासी) of Windsor's house are called up for examination, she only enjoys the fun and says, "Am I suspected Charles? How thrilling (रोमांचकारी, पुलक)!" Her sense of humour is indeed very keen. When she hears that the inspector is coming "like the wind" on his motor cycle she remarks that the Inspector has imagination, and when she hears the splutter (फड़फड़ाहट, बरबराहट) of his motor cycle she says, "Here's the wind". Her humour has often a delightful sting though sometimes it is absolutely pure. She tells Mabal that De Levis could very well fix the charge of theft

on her; only she could not possibly jump more than six inches in her skirt (बाँचरे की तरह की पोशाक). We cannot but enjoy its merry humour. In truth, she does not let slip a single opportunity to create her ripple (झहरी) of wit and humour that keeps us amused.

Another character that contributes to this humour is Augustus Borring. He is, of course, a minor character and does not appear more than once before us. Yet he leaves an abiding (टिकाऊ) impression on us. The stammer (इकलाहट) or click (खरखराहट) in his speech is highly delightful. Next we have the Inspector whose amateurish (नौसिखुआ-सा) way of investigation considerably excites our sense of delight.

The subject matter of a tragedy is indeed sad, yet a true tragedy does not leave the mind of the audience depressed. After all, tragedy is a work of art and like every art its end is pleasure. If it does not please, it is no work of art. Ancient Greek tragedians, of course, did not employ any comic element in their tragedies to yield this tragic pleasure, but they used other devices; but Shakespeare broke away from this classical tradition and mingled tragic and comic elements in the same play. It must not be, however, understood that Shakespearian tragedies yield pleasure because of these comic elements only. These comic elements are only one of the many devices used by Shakespeare for yielding his tragic pleasure. Galsworthy, a typically Englishman, has followed this English tradition and given us rare touches of wit and humour in his tragedies which account for the lessening of the tragic tension of the play to a large extent.

Q. 5. *Sketch the character of Gilman indicating the part played by him.*

Ans. See his character-sketch. (Pages 45-47)

The part played by Gilman in determining the course of the action of the play is great. But for him Dancy would

have escaped (निकल भागना) undetected (बिना पकड़ाये). As the De Levis and Dancy case was going on he followed the case with great interest. As the numbers of the stolen notes were published in the papers he remembered that he had given change for a £ 50 note to one of his customers, an Italian wine-seller, Ricardos by name; out of curiosity he opened his cash box and found that it was really one of those stolen notes. At once he ran down to Ricardos and went to Twisden (Dancy's solicitor) with him. Ricardos narrated the circumstances under which the note came to him. This led to the discovery of the truth and Dancy's discomfiture (पराजय).

Q. 6. What led De Levis to suspect that Dancy had stolen his notes? Was his suspicion justified?

Ans. Inspector Dede formed his opinion that the thief had entered the room (of Dancy) before the room was locked during dinner, kept himself concealed and later on escaped with the money through the window; but De Levis built up a different theory which was indeed correct. His suspicion fell upon Captain Dancy, who alone could have stolen his money. His argument was as follows. The distance between the rail of his balcony and that of Dancy's was only seven feet. Ordinarily it is hard for a man to jump this distance, but Dancy was an exceptional jumper. He could easily jump standing to the top of a narrow book-case four feet high and remain steady there. He (De Levis) had seen him perform this trick and earn a tanner from himself. When Dancy could perform such a trick standing, it was only natural to presume (अनुमान करना, मानना) that Dancy could very easily jump across a distance of seven feet only and reach his balcony, and then enter his room through the open window and finally escape with the money.

This charge of De Levis took every one by surprise. None of the friends of Dancy were prepared to accept the charge

as true. In fact, they aligned (पंक्तिबद्ध होना) themselves against him. But in course of time the truth came out through Gilman, the grocer, and Dancy stood humiliated (मानमर्दित, नीचा दिखाया गया). De Levis had a sharp power of observation (निरीक्षण) and he was perfectly right in his opinion that Captain Dancy had stolen his money.

Q. 7. 'The opening scene of the drama gives an exposition (विवृति, प्रदर्शन, व्याख्या) of the situation out of which the conflict naturally follows'. Examine the statement.

Ans. See Points to be Noted (Pages 57-59).

Q. 8. Every drama has a well-marked climax (or crisis). Indicate the scene where this climax takes place.

Ans. The action of a drama passes through several well-defined stages. They are (i) Exposition (विवृति), (ii) Complication (उल्लङ्घन), (iii) Climax or Crisis (चरमोत्कर्ष या संकटापन्न स्थिति), (iv) denouement (उपसंहार) and (v) catastrophe (नाटक का परिणाम). The dramatic action in its initial stage (that is when the conflict is in the beginning stage) is known as *complication*. This conflict gathers momentum (गति-वेग) and increases and gradually reaches a point of maximum emotional interest. It is then said to reach its *Climax* when the audience knows how the play is going to end. This stage is well-marked in every drama. In *Loyalties* this stage comes in Act III sc. I. Three months have passed since the curtain fell on the previous Act. Dancy has brought a defamation (मानहानि) case against De Levis for accusing him of theft. Witnesses are being daily examined. The case has given rise to utmost interest. People have aligned themselves psychologically either with De Levis or Dancy according to their national prejudices. The police have published the numbers of the stolen notes in the papers. No one is certain which way the wind will blow—how the case will end. This is the stage when our mind is in a state of *extreme suspense* (दुविधा, असमंजस, उत्कण्ठा). At this stage two

notes come into the possession of Twisden, Dancy's solicitor, most unexpectedly through Gilman, and this leads to the discovery of the truth; we know now how the play is going to end. For the sake of the reputation of his firm Twisden decides to give up the case and inform his lawyer accordingly. The scene, therefore, marks the climax of the play very clearly and prepares the audience to witness the undoing of Dancy.

Q. 9. *Twisden gives up Dancy's case yet he wants to help Dancy to escape to Morocco. How would you reconcile (सामंजस्य करना) the contradiction (विरोध) ?*

Ans. Hints : see *Points to be noted* (Pages 147-48).

Q. 10. *Galsworthy's 'Loyalties' is artistically perfect and demands a great cooperation from its actors. Discuss.*

Ans. *Loyalties*, the second of Galsworthy's theatrical successes, is indeed an excellent piece of dramatic composition. It is considered to be one of the very few plays on which Galsworthy's reputation (ख्याति) as a dramatist chiefly rests. Many a drama suffers from superfluous (अनावश्यक) characters, false sentimentality, want of dramatic situations and other artistic qualities; but *Loyalties* has none of these drawbacks (त्रुटिवाँ). It is indeed a superb (सुख, श्रेष्ठ) play in which the situations are wonderfully worked up and combined. The play, moreover, demands greater co-operation from its actors than any of his earlier plays. The characters of Dancy and De Levis require perfect playing if the balance of the play is to be maintained. In reality a good deal of the success of the play depends on its skilful (कुशल) acting by the actors. To give one or two examples—In Act I sc I. Treisure, the butler, enters in response (अनुसार) to his master's summons (बुलावा, पुकार). As he enters De Levis gives him a quick hard look noted and resented by Winsor. The actors playing their roles must be capable of expressing their feelings of suspicion and anger, otherwise

the whole thing shall become lifeless and dull. Likewise as De' Levis comes back, from the balcony, having evolved (प्रकट करना, निष्कर्ष निकालना) his theory that the theft has been committed by Captain Dancy his face "expresses a peculiar excitement". The actor doing his part must know how to interpret this meagre stage direction—whether the expression on De Levis' face should be of triumph (जयोल्लास, सफलता की खुशी) or regret or pity for the man. The play is full of such examples that demand utmost skill on the part of its actors for its success on the stage. Therefore the play is not easy of performance, though artistically it is unquestionably one of the best plays the English stage has witnessed (साक्षी होना) in the present century. Many of the plays of Shaw are highly popular, but as artistic productions, Galsworthy's plays are superior to the plays of Shaw. In *Loyalties* Galsworthy has not of course maintained the classical unities of time and place but we have here the unity of action, the different stages of this action being highly well-marked. The action, again, moves quickly the *denouement* (नाटक का उपसंहार) following as rapidly as the climax is reached. This rapidity of movement combined with the principle of economy has made the play highly classical in execution (अमल, सम्पादन) though not in theory. It is indeed an excellent drama.

Q. 11. Who is the hero of *Loyalties*—Dancy or De Levis?

Ans. The central character of a play round whom the play moves is called the hero of the play. This central character is very important inasmuch as the other characters are subordinated (अप्रधान, मातहत) to him. The hero of a play is usually a person of superior ability, strength or power by virtue of which he commands the admiration of others. He is the centre of interest, the pivot (धूरा, कील आदि जिस पर कोई वस्तु घूमती है) round whom every thing moves. Shakespeare's *Macbeth* and *Hamlet* play this pivotal role. Before them the other charac-

ters are of lesser importance. This is true of the heroes of the ancient Greek plays also. The conception (धारणा) of hero in modern plays is, however, very much different. Sometimes they are important persons, very much superior to the other persons in a play. Sometimes they are just as common as any other person. Bluntschli in Shaw's *Arms and the Man* is definitely superior to others. So is also the Butler in Barrie's *Admirable Christon*. But sometimes more than one man commands our attention with equal force. In Galsworthy's *Strife* Roberts, the leader of the labourers, and Anthony, the chairman of the Board of Directors, are equally important and both of them are tragic figures as both are defeated in the long run. Sometimes, again, none of the characters may be said to be heroes in the ordinary sense of the term. This is true of both Dancy and De Levis in Galsworthy's *Loyalties*. Both of them are as commonplace (साधारण) as any other man. Yet they are the central characters of the play. Notwithstanding (तथापि) this De Levis, the young rich Jew, plays a greater part than Dancy. One is the pursuer (पीछा करने वाला) and the other is the pursued (जिसका पीछा किया जाय). De Levis accuses Dancy of 'stealing his money and Dancy is always trying to defend himself against this accusation. (दोषारोपण) and finally, when the charge is established we find the Jew victorious and Dancy defeated. Undoubtedly, therefore, De Levis is the hero of the play.

Q. 12. Write a note on Galsworthy's method of characterization.

Ans. Characterization is a very important thing in a drama. As Jones says, "story and incident and situation in theatrical work are, unless related to character, comparatively childish and unintellectual. They should indeed be only another phase of the development of character... A mere story, a mere succession of incidents, if they do not embody (अंगीभूत)

करना) and display character and human nature, only give you something in raw melodrama (उत्तेजनापूर्ण संयोगान्त नाटक) pretty much equivalent (अनुरूप, तुल्य) to the adventures of our old friend Mr. Richard Turpin.' This is sound doctrine. Characterization is the really fundamental (मौलिक) thing in the greatness of any dramatic work. Shakespeare stands out as a telling example of this. No one would say that his plays owe their permanent place in literature to the quality of his plots.

This characterization is a very difficult thing. The dramatist has to deal with his characters, show their motives and other springs of action and give a full portrayal (चित्रण) of their characters within the narrow compass (घेरा, परिधि) of a few acts only without the scope of making any comments of his own. The dramatist has to develop his characters with some master strokes (निपुण वर्णनशैली) and to make them clear to us in broad outline. This implies that the dramatist should carefully emphasise (जोर देना) the qualities that have to be brought into clear relief. Every word of dialogue (संवाद) must be made to tell, each feature must be elaborated in strict relevancy (प्रसंगानुकूलता) to the whole, so that there may be a clear impression of every character in the mind of the audience (दर्शक, श्रोता).

Galsworthy's characterization (चरित्र-चित्रण), strictly speaking, is in conformity (मेल, अनुरूपता) with this standard. His characterization is clear and each character leaves a clear impression on the mind. The salient features (प्रधान लक्षण) of his characters, their motives of action, their feelings and reactions can never be doubted (संशय किया जाना). They move on the stage as clearly as anything seen in a clear blue sky. In the very first scene the dramatist shows clearly through the conversation (वार्त्तालाप) of Winsor and Lady Adela that there is a general sense of prejudice (पक्षपात, द्वेष) against De Levis as he, a rich Jew, wants to push himself ahead in English society.

and that Captain Dancy is a reckless (लापरवाह) and poor man who wishes to earn money by mean parlour tricks (बैठका में दिखावे जाने वाले कसरत या जादू के खेल). The other characters of the play, too, in the same way drawn in clear outlines from the beginning. Galsworthy in a word is a clear character-builder (चरित्र-निर्माता) and his characters act, move and speak as naturally as any real man of the world. But his characters are sometimes flat (नीरस, फीका, मन्द) and are not those many-sided (बहुमुखी) personalities as we find in Shakespeare. In other words, Galsworthy usually emphasises only one particular aspect (पहलू) of a character and shows its conflict (संघर्ष) with an aspect opposite to it present in another character. The conflict between Roberts and Anthony in *Strife* is the conflict of labour and capital both of which are obstinate (हठी) in their own ways. The conflict of De Levis and Dancy in *Loyalties* takes the shape of the conflict of racial loyalties (जातीय पक्षपात), class loyalties (वर्ग पक्षपात) etc. The characterization of Galsworthy again lacks that variety as we find in Shakespeare or Shaw. Shakespearean characters cover a large canvas—too many varieties of them astonish (चकित करना) us, but Galsworthy has given us a lesser variety of characters. His characters are, again, ordinary commonplace men and women such as we meet in our everyday life. None of his characters are Hamlets or Macbeths. They are poor, wretched struggling social underdogs in conflict with the comparatively happy people of society who may be described as "privileged".

Q. 13. Show your acquaintance with the following characters :—

Captain Dancy, De Levis, Margaret Orme, Mabel, Twisden.

Ans. See Introduction.

Q. 11. Show your acquaintance with the following minor characters :—

(i) Borring.

(ii) Colford.

Ans. Augustas Borring, is a very minor character. He appears only once on the stage and then disappears. Galsworthy describes him as an essential club man, about thirty-five years old. He is a quiet sort of Englishman and serves as a foil (उपमा होना) to the other members of the club who are blindly behind Dancy for one reason or another while he speaks he stammers (हकलाना, रुक-रुक कर बोलना) a little, and Galsworthy says that this stammer or what may be described as "a sharp click in his speech" is very pleasing. He is plain and outspoken. He has no blind prejudice against De Levis. He is a critical observer and has no hesitation (हिचकिचाहट) to speak out his feeling. He knows that Dancy is suspected of theft, and cannot save himself from an evil name, for unless the real thief is found out, people will believe him to have stolen the money. In other words he means to say that there is truth in De Levis' assertion (कथन, बयान), adding that Dancy's desire to fight with De Levis on this issue is a kind of self-betrayal (आत्म-वंचना).

Major Colford—Major Colford, a lean moustached cavalry man, is another minor character of the play. He is Dancy's friend, a fellow military man, a Christian and an Englishman, who, therefore, must stand by him. He is plain and outspoken (स्पष्टवादी) like Augustus Borring but a trifle (कुछ रूप से) rough. When De Levis accuses Dancy openly in the club room he thinks De Levis has gone off his head and can never believe that Dancy could have done so. He is ready to bet and lay down his life if Dancy stole the money. Dancy has been his comrade in war and the two have seen many difficult situations together. In his opinion Dancy is honest and is incapable of any such mean act. He is, therefore, so enraged to bear De Levis' accusation that he feels inclined to teach him a lesson then and there. "By God!" he says,

"My toe itches for that fellow's butt end". In truth Colford has not anything of a shrewd observer. He is not, of course, dull or thick-headed, but he is not sharp either. He is a genuine friend of Dancy and would help him through the case. Through his character Galsworthy investigates his idea of professional loyalty and the loyalty to friendship.

Q. 15. *Every character in the drama represents loyalty of one kind or another. Do you agree ?*

Ans. See Title (pages 30-32).

Add the following : There is, however, one exception. Augustus Borring, a minor character is above this loyalty. Whereas the others stick to Captain Dancy knowingly or unknowingly he only maintains a dispassionate (निरपेक्ष) attitude and says that unless the real thief is found out, a stigma will fall on Dancy and his name will be tarnished (कलंकित होना) for ever. This is a clear indication of what his view of the matter is. He is above all prejudice. He believes that De Levis' accusation is true and gives expression to his view in clear terms.

Also see answer to Q. 16.

Q. 16. *"Loyalties" exemplifies loyalty in different forms : class loyalty, loyalty of marriage, of profession, of friendship and tradition and shows in the end that loyalty is not enough. Discuss this remark adding a brief note on the dramatist's material and technique as a whole.*

John Galsworthy was undoubtedly a writer with a distinct (स्पष्ट) social conscience (निवेक, चेतना). He did not allow his obvious (जाहिर, प्रकट) sympathies with the submerged (निम्न, अन्तःस्थित) to carry him either into agitation (आन्दोलन) for reform or into sentimentality (मादुकता) but, trained lawyer as he was, he preserved a judicial temper, content with establishing the facts after setting forth the evidence. In him we clearly notice

a perfect mastery of the naturalistic method, a compassionate depiction (दयालुतापूर्ण चित्रण) of humanity, and a fine humanitarianism of spirit. For a quarter of a century he produced well-contrived (पूर्ण नियोजित) dramas on current social questions and served an immediate purpose in awakening audiences to the urgency of the questions which were poised (संतुलित अवस्था में होना) in his plays. Yet he remained solidly fixed in the world he criticized and its ultimate values he accepted. The drama of the time was held in tightly by materialism (मौलिकवाद), and by that limited conception of realism which dealt solely with a contemporary (समकालिक) scene, usually in a middle-class setting. This tradition of bourgeois (मध्यम श्रेणी का) realism was a strong one, and continued for quite some time in other writers as well. Galsworthy's success as a playwright (नाटककार) can be accounted to the fact that his plays reached a steady level of technical competence (योग्यता, पर्याप्तता). He exhibited the rare ability of mastering the divergent (विभिन्नता वाला) techniques of the vast canvas of fiction and of the more economic way of the stage. It was thus, altogether, a new experiment not only in form but also in other aspects. For example, unlike Aristotle, Galsworthy believed that character and ideas were more important than plot, and so as a result most of his plays depend on a rather obvious and even mechanical design. From this character emerges, never in independence and variety, but rather in a set 'humours' form, in the Jonsonian sense of the word, as if each person had to answer one step in an argument. The central theme deals invariably (अपरिवर्तनशील रूप से) with some fundamental (मौलिक) problem of social justice, but the exploration (अनुसन्धान) often allows sentiment to become dominant (प्रबल) over the intellect. So it is in this play as well.

The impulse (आवेग) that guided him in the selection of subjects for his plays is best explained in his own words: "The

sociological character of my plays arises from the fact that I do not divorce creation from life; that, living and moving, feeling and seeing amongst real life, I find myself moved now and then—not deliberately and consciously—to present to myself the types, the ideas, and juxtapositions (सन्निधि) of life that impinge (टक्कर खाना) on my consciousness, and clarify it all in the form of a picture." He helped to reinvest (पुनः सज्जित करना) the literature of the theatre with something that had been forgotten during the melodramatic (रुतेजनपूर्ण संयोगान्त नाटक का) days of Victorian drama: the uncontrived (अप्रवृत्तित, अनाविष्कृत) 'slice of life' play which simply states a problem without making any attempt to offer a solution. Like the great Russian playwrights, Turgenev and Tchekov, he held up the mirror to his audience, but, unlike them, he bestowed neither compassion (दया, तरस) nor tenderness on the frailty (दुर्बलता) of human nature: for he was always more concerned with institutions and conventions than with people pure and simple. This, of course, accounts for the fact that his plays are peopled with types rather than characters—rich man, addle-headed (मूर्ख) woman, poor-but-honest girl, and so on—a trait (मानसिक लक्षण) which gives additional directness and simplicity to the propaganda value of his social studies.

In the light of the above-mentioned facts about the dramatist, his attitude towards his subject, his mode of dramatic presentation of an idea, we can at once form a clear-cut idea that in this play, "Loyalties", he is out to point out the fundamental weakness of human nature—that of man's sense of loyalty to a particular group for some reason or the other, which goes to make him so very prejudiced (पक्षपातपूर्ण) against all others that he does not also remain sincere to himself. Each one of the character in this play realises fully that he or she is championing (दूसरे के लिए लड़ना या विवाद करना) his or her own cause and in most cases, they are being unjust to others.

Yet such is the fondness with which they seem to exhibit this attachment of theirs that it appears to be a sort of sentimental attachment. Even if the stern touch of reality throws off the masks and shows to themselves that there were many among them who tried to pass as something else, sheer habit won't easily let them break off from them and declare them as foreigners. Thus we are being hypocritical (पाखंडपूर्ण) to ourselves and seem to close our eyes to reality.

As the very title of the play indicates, the main theme is that of loyalty. The opening scene of the play clearly suggests this subject-matter, that of class-prejudice or loyalty. Ferdinand De Levis, a Jew, is treated with scorn (दृष्टि) and injustice by a whole set of English aristocrats. What to speak of other characters in the English aristocratic fold (शिष्ट-समुदाय, रईसों का दायरा) even the butler, Treisure, has been shown to be a member belonging to that respectable fraternity (वंश), and when De Levis suspects the servants in the house in connection with the theft from his room, Charles Winsor at once readily and strongly defends his own servant by saying—

"Tresure has been here since he was a boy. I should as soon suspect myself." Again, we find that it is the theft of De Levis' money, which sets the main-spring of the story in motion. It is this theft which brings into play the feelings of class-prejudice or loyalties, as the English people lend their support to one belonging to their own set against a Jew. Charles Winsor has no sympathy for the Jew who is the sufferer; rather he has only dislike and hatred for him for creating a trouble and for spoiling the reputation of his house and for suspecting his guests thereby wounding (चोट पहुँचाना) his personal sense of honour as well. It is doubtful if his attitude would have been the same if one of his Christian friends had lost the money instead of the Jew.

De Levis is fully conscious of the fact that all the English-

men are prejudiced against him, and that he is tolerated in English society only because he is rich. His words angrily spoken to General Canynge clearly reveal how he, too, can feel the tone of the atmosphere around him—*"Tell the whole blooming lot. You think I've no feelers, but I've felt the atmosphere here, I can tell you, General. If I were in Dancy's shoes and he in mine, your tone to me would be very different."* Even when General Canynge discovers Dancy's wet sleeve and feels that he might be guilty, he decides to take his side and so threatens the Jew with ostracism (समाज-व्युत्ति) and makes him promise that he will say nothing about Dancy unless some definite proof against him is obtained. Thus it is seen that the Englishmen agree to lend their support to a culprit simply because he happens to belong to their own set. In this way the main theme of the play gradually develops.

Again in Act II, Scene I, we find further development of the play. In this club scene we notice different kinds of loyalties, for example, loyalty to one's race or class prejudice, the loyalty of a friend towards a friend, and the loyalty of a gentleman to the institution to which he belongs. As regards the class prejudice or the loyalty to the race, we have already got enough evidences in the earlier scene. But here the same feeling is all the more clearly brought out. The Englishmen even when they begin to suspect Dancy of having done the crime do not speak a word prejudicial to his interest. Even the most respectable gentleman, Lord St. Erth, suspends the membership of De Levis from the club, but hesitates in passing such an order against Dancy, though both of them deserved equal treatment in the case of uncertainty and doubt. De Levis, too, though surrounded on all sides by his opponents, does not feel hesitation in pointing out to them their class-

prejudice and giving outbursts (भावोद्गार) to his own feelings of racial pride in the following words—

"I'll tell you what seems to me venomous, my lord—chasing a man like a pack of hounds because he isn't your breed." and "you called me a damned Jew. My race was old when you were all savages. I am proud to be a Jew."

Major Colford, who is a brother officer of Dancy and a member of the club, illustrates in a strong way the loyalty of a friend to a friend. He is very violent in his manner, and his vehement (उत्कट) utterances (भाषण, कथन) are characterised by his depth of feeling for his friend. He is ever ready to support Dancy through thick and thin, and he is also prepared to take revenge on De Levis by breaking his neck just because he has calumnized (बदनाम करना) his friend. He is so very blind in his loyalty to his friend that he is not even prepared to believe anything against him, and he expresses his determination to stick to him even if he is found guilty of the crime. This, no doubt, shows his greatness as a friend, but at the same time it shows how one is apt to do injustice, and support a criminal simply for reasons personal and sentimental.

Lord St. Erth is also seen anxious for the honour of his club and asks Dancy to take legal action against De Levis immediately to clear himself from the soup.

General Canynge also says, "We're as anxious to believe Dancy as you Colford, for the honour of the Army and the club." To him the Army is an institution of honour and its fair name should be preserved at all costs. Hence, he wants that Dancy should be declared not guilty.

Again, in Act III, Scene I, we find the development of the main theme of the play. Here we find Margaret being loyal to her third cousin Captain Dancy and shows her great concern for him, when she says—"It will be too frightful, if he doesn't get a verdict, after all this." We find another striking exa-

mple of class-prejudice in *Margaret's grudge about the presence of two Jews on the Jury.* Even Gilman's loyalty or class prejudice is noteworthy. He confidentially tells Twisden that he doesn't like Hebrews just for their being what they essentially are. He can't find anything against them and yet he doesn't like them. In the last analysis he tells that "*Well, I prefer my own countrymen, and that is the truth of it.*" Graviter is also loyal to Dancy, an Englishman and his client. But Twisden is more loyal to his profession than to his client. He gives a nice reply to Graviter when the latter presses him for taking up Dancy's case—"*There is a duty to our profession. Ours is a fine calling. On the good faith of the solicitors a very great deal hangs.*" Even when Mabel Dancy approaches Twisden and requests him to argue the case in favour of Dancy, Graviter is moved to pity, but Twisden remains firm and unyielding. His reply—"*No, No ! I—I can't go on with the case. It's breaking faith.*" shows that Twisden's loyalty is far noble than that of others, excepting perhaps the loyalty of Colford for his friend. Thus, we see that here in this play nowhere the dramatist seems to have lost sight of his main theme. But we also find loyalties clashing with one another, prejudices running crisscross, and out of this clash of interests and motives the real conflict or real dramatic interest develops.

In Act III, Scene III, as also in other scenes, feelings of loyalty are given expression to by different persons. Though the guilt of Dancy is discovered, yet the English people continued to support him simply because he is an Englishman. We see the loyalty of the young clerk in the following words—"*I don't know, Sir. It's—it's like football—you want your side to win.*" Charles Winsor is ready to help Dancy with money and he sends messages to Twisden to save proceedings. Margaret Orme, the society girl, is also willing to pawn her valuable

pearls to help Dancy with money for the case. She does not want to see him convicted. Colford expresses his anger towards Sir Frederic and Jacob Twisden for giving up the case of Dancy. He told Twisden—*"Guilty or not you ought to have struck to him—it is not playing the game, Mr. Twisden."* But Twisden again refers to his ennobling loyalty towards his profession in these words—*"When you have been as long in your profession as I have been in mine, Major Colford, you will know that duty to your calling outweighs duty to a friend or client."*

In the last scene of the play we see another form of loyalty, that of marriage. Captain Dancy has always been a loyal husband to Mabel and has a great love and respect for his wife. When the case has fallen and his friends advise him to run away to Morocco, his love for his wife stands in the way and he returns home, confesses everything before her and begs her forgiveness on his knees. The wife also equally shows her selfless devotion to her husband. In spite of the knowledge of her husband's crime, she remains faithful to him. She advises him to run away, telling him that she will also follow soon, and in reply to Dancy's question, she assures him that she will stick to him for ever in spite of all his failings. Finally, seeing the police coming to arrest the captain, Mabel gives strong expression to her feelings of deep devotion to her husband thus—*"Whatever happens, I'll go on loving you. If it's prison—I'll wait. Do you understand? I don't care what you did—I don't care! I'm just the same. I'll be just the same when you come back to me."* This deep love and devotion of the wife for his husband is really praiseworthy. The captain's love has taken possession of her soul. Her husband—whatever he may be—is everything to her, and no happening whatsoever can take away even an atom of her love for her lord. She fights the case for her husband as best

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as she can. She tries to convince Twisden of her miserable lot, and although he feels sorry for her he can do nothing to satisfy her. Again, she tells the Inspector not to be so hard-hearted as to snatch the husband away from the wife, but the Inspector, like Twisden, gives more importance to his duty and hence declares with cold formality that the Law is the Law and nothing can change it in any case. However, Mabel has ultimately to surrender because she, too, feels that loyalty comes before everything and everyone shows some sort of loyalty or the other. The playwright, therefore, shows all along his acute interest in the main theme of the play. But at the close of the play we find that the dramatist, after having established his proposition with regard to loyalty, states the moral of the play in Margaret's pithy (सार गम्) words: "*Keep faith. We've all done that. It's not enough*".

In Galsworthy's view loyalty to one's own race or nation or family or class or profession or club or regiment, good as it may be in its restricted sphere, is not a sufficient guide for the complex affairs of life. The title of the play does not mean that the dramatist by depicting the loyalties of different characters in the play wishes to set forth the noble example of loyalty, but on the other hand offers a proposition for reflection by leading the readers or the spectators to wonder if what is termed as loyalty is not after all prejudice. And ultimately he does clearly show that this loyalty which one person or one class shows for another is nothing but class-prejudice or caste feeling, which is, indeed, a very narrow thing and should be condemned at all costs. The dramatist points out through the course of the drama that men in evincing their feelings of loyalty towards a man of their own class are positively harming another man who does not belong to their group. In being loyal to one cause, they are doing harm to another cause. Thus, it is true that we cut each

other's throats from the best of motives. The writer is out to show how the various characters with their degree of knowledge and their class and racial sympathies will react to the problem raised by the theft of De Levis' money. This larger social problem is the main problem in which Galsworthy himself is interested, and he wants to solve it neatly. He is pained to find that the accusation made against Dancy gives rise to a class struggle in which prejudices under the name of loyalty trample down the cause of justice and humanity. In his words we can describe this play as "a picture of the human herd's attitude towards an offending member—heads down, horns pointed." People assume this attitude towards the offender because they can never believe that a friend or a blood-relation of theirs is implicated in a guilt or a foul deed. The closer and stronger the tie of friendship or blood, the higher the opinion we have of the person implicated, the more difficult it is for us to believe in his guilt. And if he does not go scot-free (दण्ड से छुटकारा), and is broken or defeated, the same society, which had shielded him before, leave him in the lurch (बिपत्ति में छोड़ना)* as if under compulsion. So, ultimately they fail to keep faith, to prove themselves loyal to their party-man. This play portrays this sort of tragic consequences which flow from false obligation to one's own group as opposed to fidelity, justice, and truth. Dancy shoots himself for remaining loyal till the end, and he writes in his letter that "a pistol keeps faith", but the question very rightly crops up in our mind whether really this narrow group loyalty does lead us anywhere positive. The answer is in the negative, and so the whole fabric tumbles down to pieces. We feel in the core of our hearts that even by keeping faith to our own group feelings we don't gain in anyway whatsoever. Therefore, the dramatist has not only pointed out here that loyalty is another name for prejudice, but also, the fact

that loyalty is not enough for us. We must go in for some higher ideal, some nobler mission in our lives and must strive for helping mankind to look at themselves in the right perspective and in trying to achieve what we call perfection. He regretted very much that life should be marred by passions so destructive of courtesy and truth. He was an idealistic reformer and so wanted that life should be healthy, harmonious and whole.

Q. 17. *Galsworthy in his "Loyalties" gives a lesson that blind loyalty does not lead to happiness. Discuss.*

The play, "Loyalties", clearly brings out the clashing loyalties of the various characters in the play, and the central idea which the dramatist is trying to bring home to us is that human beings have a blind, prejudicial attitude in their life and form themselves into groups on racial considerations. No doubt, in this age of ours, citizenship consists in the right grading of loyalties. If this grading is a wrong one, tragedy ensues. A modern man has to live in different situations, as member of different organizations, such as, a club, a trade-union, a church, etc., and he has to be loyal to all these. This presents a serious problem before him. And ultimately he has to choose from among these. This gives rise to the question of group or class loyalty. No doubt, this loyalty, this esprit de corps is a good thing even in its restricted form so long as it does not tamper with the smooth working of our daily affairs. Really, life would lose all its joy if there were no attachments to bind us with hope, trust, and faith to our fellow-men. But this sense of loyalty should not be carried too far, because in this complex world of ours with its varied aspects of work loyalty to one means injustice and oppression for another. Besides, we lose our moral sense when we have to defend someone near and dear to us. This sort of loyalty at the cost of justice is no good. So, it is

better that without being proved treacherous in leaving our man in the middle of a soup, we should from the outset warn him and help him only in so far as we would preserve our own self-respect and not blindly follow him through thick and thin. This helps us in understanding life better and also in adjusting our responses towards it. True it is that "in every country and every caste, in politics, in all national, racial and religious questions, in all corporations, unions and cliques, in all marriages, family, amical and social relations, does the conception of 'loyalty', of faithful adherence, of esprit de corps crop up." And repeatedly the problem arises that "if one of 'ourselves' puts himself into the wrong, is guilty of a shady action, how far are his social equals, his intimate friends and relatives, under an obligation to warn and advise him, to shield him and party his assailant? For, if his unprincipled behaviour becomes public, not he alone is compromised thereby; it may lead to the exposure, and humiliation of the whole community family, or what not of which he is a member." No one, howsoever close he may be in relation or friendship, would like to risk his own social prestige for his near and dear one, and so a mutual break-up of loyalties is seen to happen. It is common experience that we can help others only till then so long as we are not adversely affected by that. But the moment we are also involved in any affair, we forget about taking sides and our sole concern becomes to get rid of that somehow. So, our sense of loyalty, no doubt, may give us sufficient importance, but it also creates troubles for us." Hence, we should check up the case thoroughly at first and then align ourselves with it.

In this play we find that all Englishmen as a whole are against De Levis for the simple reason that he is a Jew. At times they can't even find out why they dislike him, but they do that all right. Really, this is something funny, and even

ridiculous. Although Dancy's friends know him to be guilty, they want to protect him at all costs, because in championing his cause they are championing the cause of Christianity, of the honour of the Army, of upper middle-class respectability, and the like. So, too, the Jews throng the court-room to see that De Levis' charge is proved to be correct. The very fact that De Levis is a Jew makes him damned also, and so he, too, can feel their attitude of a pack of hounds chasing a criminal or of a horned animal rushing to strike at the offender. This is nothing but an expression of blind racial loyalty which is deep-seated in the minds of both the parties. This never allows the reader's sympathies to remain neutral for long. But as loyalty does not in the end prove to be enough and often leads to conflict of interest, so we should better follow our conscience and do the right thing. Blind loyalty does not lead to happiness. This is perfectly true. The tragedy which takes place here shows the shortcomings of this blind feeling of loyalty. We must broaden our outlook and change our perspective so that we can see things in their true colours. Then only all sense of false pride, all senseless race prejudice will vanish, and will enable us to understand each other as men primarily and not as people belonging to a narrow sect.

Q. 18. "*The theme of 'Loyalties' arises out of a simple crime of theft.*" *Examine this statement.*

Ans. Galsworthy's dramas like all modern dramas are essentially plays of ideas. He chooses these ideas from the modern world and presents them in a very simple yet effective manner. He looks at life primarily as an artist, but he has also a certain predilection for (वक्तृत्व) philosophising as well. In no case, however, he appears to be preaching in all seriousness, although all his plays have some moral or lesson in them. He is against injustice and prejudice. He knows that these are

caused by blind passion and ignorance of facts. He is for justice, peace, freedom and love. His method as a dramatist is to select a simple, concrete situation in life and treat it dispassionately though sympathetically in the light of his own views. He believes that out of every truly human relationship, a moral rises, and his aim is to imply—not necessarily to point—that moral. He proceeds with admirable caution to build a structure upon the original germ of fact which shall have both significance and beauty. The very simplicity of the result is often deceptive, especially for inexperienced readers. But on serious reflection we see the inner core of meaning behind his apparently sketchy material. In his own words, "A drama must be shaped so as to have a spire of meaning. Every grouping of life and character has its inherent moral, and the business of the dramatist is so to pose the group as to bring that moral poignantly to the light of day." He does not want to set before the public any cut-and-dried codes but the phenomenon of life and character, selected and combined but not distorted by the dramatist's outlook, set down without fear, favour or prejudice, leaving the public to draw such poor moral as nature may afford. For this he practises detachment and is too skilled a dramatist to let his moral indignation get the better of his imagination.

So, if we analyse the story of "Loyalties" we find that it is about a simple crime of theft and through a series of striking situations the plot develops and important things happen. There is no loss of time and events continue to follow incessantly. After the theft is committed, the investigation is undertaken by the Inspector. Then Dancy and De Levis confront each other in the club. Complications develop. Dancy finds it difficult to save himself from being exposed. A case has been filed against him. Evidence starts pouring in. The cat comes out of the bag. Dancy's affairs with "Richardos"

daughter are brought to light. The case turns against Dancy. The Police Inspector comes to arrest Dancy. Dancy shoots himself. Thus, on these broad lines, the story of the play proceeds, but the playwright's interest is not to write a story of crime and detection, nor to be interested in individuals like De Levis or Dancy, but in certain ideas. Hence, the play is one of ideas. This idea is that of criss-cross loyalty interpenetrating men's lives and causing necessary reaction thereto. Society is of paramount importance in his play. Men are members of this society and have to keep allegiance to certain social principles. But at the same time there are several groups within the social unit and man's intimate relationship with these groups becomes at times the subject-matter. It is these social loyalties and obligations which release certain forces in the story that ultimately bring about the destruction of Dancy. Before the theft takes place no one is so much conscious of these different types of loyalties, but immediately after that the members divide themselves into respective groups and show themselves to be die-hard fanatics. They seem to forget for the time being that they are human beings essentially. They class themselves as Englishmen primarily opposed against a Jew en bloc. Obviously, it shows their over-zealous attitude, their blind prejudices, their extreme sense of class loyalty, etc., and through this clash of loyalties, the conflict of motives and characters, Galsworthy drives home the idea that our very notion of loyalty is not only narrow but wrong as well. He gives us a slice of life and proves therefrom that the over-all impression produced by the play is one of misunderstanding, biased outlook and a feeling of general frustration. We see that all the friction, suffering, etc. which issues out springs forth from unimaginative hardness, the inability of most people to put themselves in the place of others. The task of civilization is to drive away this feeling.

of hardness and to foster more of sympathetic understanding among individuals and in the groups in which society has divided itself. Thus, we see how through a simple story of crime, theft and its detection, Galsworthy has presented one of the most vital social problems of the day and tried to solve it by suggesting ways and means as far as possible.

Q. 19. *How far would it be appropriate and justified to consider "Loyalties" as a play dealing with anti-Jewish propaganda?*

Ans. Although giving the play a surface reading one is likely to form the opinion that the dramatist shows how strongly racial prejudice works in the Englishmen so that they continue to support a member of their group in spite of his guilt having been proved simply because the opposite party happens to be a Jew, without taking into consideration the troubles of the Jew and the type of man he is, yet there is no denying the fact that in truth the play does not in the least aim at provoking the Englishmen all the more against the Jews or in injuring the interests of the Jews in any way. It would be entirely wrong to think that Galsworthy had some personal grievance or hatred for the Jews to allow him to write this play with an anti-Jewish bias, because the playwright's one object has always been to remain perfectly impartial and even indifferent whenever there has been a question of expressing his own preference. The fact that he is an Englishman naturally leads people to form this generalization that like most of the other prejudiced Englishmen, Galsworthy also hates the despised race of the Jews. But as an artist his business is primarily to be perfectly impartial, because then only can he be able to portray his characters faithfully. We can find out for ourselves by examining the character of De Levis that the dramatist has portrayed him very sympathetically and hence we do not harbour in our

hearts the same sort of hatred for him as we always feel for Shylock the Jew, whom Shakespeare has deliberately made a hateful character.

In "The Merchant of Venice" we see the Jew's enmical relations with Antonio, the Christian merchant. Shylock is a money-grubbing sort of man and very hard-hearted. He loved money so very much that he was almost mad with rage when he found his daughter had fled away with a considerable amount and costly jewels. We also see Shylock bent upon taking a revenge on Antonio for his having insulted him in public. Therefore, Shylock was not prepared to accept even three times the amount he had lent to Antonio. He only wanted his 'pound of flesh' knowing full well that thus he would be able to kill Antonio easily by thrusting the dagger deep into his heart. So, Shylock was not only a mean-minded money-lender who charged exorbitant rate of interest from his customers, but he was also a perfect villain, a scheming murderer. That is why he does not get our sympathy in the least. Nor in his portraiture is Shakespeare ever charged of being unfair to the Jews or being deliberately prejudiced against them.

On the other hand, Ferdinand De Levis, although a Jew, is never shown here with such vile thoughts and feelings. He is wealthy, young and ambitious. He has an inordinate love for money, no doubt, but that does not make him disagreeable in any way whatsoever. He is a good friend of the aristocratic Englishmen and is a member of their club. It is only after the theft of his money that he is out to find out the culprit, suspects Dancy, accuses him on finding solid proofs, and thus develops a bitter feeling of enmity with all the Englishmen as it were. They turn it out to be a personal issue on grounds of racial prejudices. They blindly support Dancy in spite of the fact that they know him to be guilty.

Thus, they are being unfair to the Jew. They do not try to realise his difficulties; on the other hand, they behave very nastily with him. Even Dancy, the criminal, ill-treats him. In spite of all that, De Levis maintains an extra-ordinary degree of self-restraint and behaves with his enemy in a very decent and gentlemanly manner. He shows his generosity by telling Dancy in the end that he does not want the money which was stolen, nor does he want him to pay the costs, rather he would like the money to go to some charity. Whatever racial loyalty De Levis shows is not at all over-emphasised. He is right in saying that his race was old when the Englishmen were all savages. And from the statement of the clerk and Gilman we learn about the good qualities in them, such as, hard work, sober nature, honest dealings, etc. So, actually we do not find anywhere in the play that Galsworthy has tried to be deliberately anti-Jewish in his leanings. He knew and fully realized that in twentieth century society class-prejudices wherever they exist are tolerated and never brought to the surface unless the situation provokes it further. It is only because the dramatist has shown such a class struggle as his subject in this play that he has to bring issues to a head by showing one to be attacked by a whole lot. Here we find the interest of institutions stand higher than the interest of justice and humanity, and so sympathies and prejudices take the place of reason. When De Levis realises this injustice and finds himself being driven to a solitary position from where he has to fight single-handed against a whole pack of hounds, then he goes to a court of law and gets justice ultimately from there. Hence, the very nature of the theme has led Galsworthy to appear as being anti-semitic, whereas in reality the play is in no way an example of anti-Jewish prejudice or propaganda as many people take it to be. The cordial appreciation of the Jews in America goes a long way to prove the

success of the play and their tribute to the fair-mindedness of the dramatist in dealing with such a delicate and ticklish issue with such nice tact and discrimination.

Q. 20. *Examine "Loyalties" as a tragedy.*

Ans. A tragedy is a form of drama in which we find the principal character in conflict with certain opposing forces. It is not always necessary that tragedy should involve the death of the principal figure of the play, but it should necessarily take into account the ruin of the hero from the point of view of mental agony, internal torture, clash of interests, etc. Thus, it studies character from a profoundly psychological level. Tragedy is always based on certain eternal truths of life, for example, the essential worth and dignity of the individual, his freedom of will, his conflict with forces greater than himself, his innate goodness and the relentless character of Fate or chance which ultimately overpowers him, etc. Taking these into consideration we at once realise that tragedy on the one hand shows man at his best and yet with some inherent flaw in him that brings his ruin, and on the other hand, the greatness of the power which stands against him. Right from the days of the Greeks tragedy shows this fundamental clash between two opposite and unequal forces in which though Evil is brought to our notice, it spoils the good and the great. That is why in tragedy we get an impression of waste, of something good having brought to naught, and naturally our heart cries in pain and in pity for the suffering hero. In the Greek tragedies men are shown fighting against the will of the Gods, and so the victims are completely crushed under the weight of superhuman power. In the tragedies of Shakespeare men proceed on to their doom due to some fatal error of judgement or some fundamental flaw in their very nature. Hence, we are moved to pity and compassion seeing the victims suffer the consequences of their own folly. But in modern tragedies it

is the social system, the hostile force of tradition which take on a formidable shape and try to exercise its authority over the lives of the individuals who are intellectually enlightened and do not want the deadening influence of the past to chain up their awakened sensibilities. Modern drama is very very realistic that way. The modern dramatists are well aware of the depressing conditions of social life, of the intellectual tyranny that jeopardizes their healthy growth, and of a callous, soul-less attitude that they have to face in their day-to-day life without having any scope for extending their imaginative sympathies. Hence, the modern plays always deal with these social problems and try to solve them as best as they can. The conflict arises in the fact how an individual can face a situation boldly in the teeth of these conventions, traditions and prejudices. So, here man is not opposed either to the will of the Gods or to his Destiny, but to his social order, and hence the nature of tragedy is also different. It is social tragedy, tragedy of situation and not of character.

Judged from the above-mentioned idea of modern tragedies we have to examine Galsworthy and his "Loyalties". Like all tragedies, the play depicts a conflict, which is between the ideals of a wealthy young Jew and of English aristocracy embodied in the attitude of the British officer, Dancy. The dramatic conflict is brought about by race prejudice, and we see the opposing forces ranged in disastrous strife. But the characters who take part in the conflict are all drawn from actual life and society of to-day. They are not in the least Elizabethan or heroic or great. They are not even individuals but types who represent certain social interests. So, the conflict here is not so much between two group of individuals but between two antagonistic social forces. And the dramatist through his unbiased presentation of those who stand for the rival ideals has shown how the conflict

has shifted from the individual to the community. The great interest in this drama is the attitude taken by each individual to the accusation brought against the leading character, and their real importance lies in the social relationship which they emphasize rather than in what they themselves are. In all Galsworthy's dramas we find that the persons may be well-meaning in their own ways, but the social system leads them to destruction. Thus tragedy is due to man-made laws, social customs or vicious social systems. Society with its traditions, customs and prejudices works like Fate and results in the ruin of the men concerned. So far as "Loyalties" is concerned, we find that Dancy was in fault because although he was a responsible army officer at one time, he did not hesitate in stooping down in stealing a handful of cash just because of certain unmeaning considerations. He might have been in financial trouble, but it cannot be said to be sufficient reason for justifying his actions. He was to save his personal honour and he wanted to pay that sum to Richardos' daughter so that she might not disclose about his past affairs to Mabel. He also might have thought that the money belonged to him in a certain sense as it was his mare which he gave to De Levis gratis at one time being unable to maintain it and whose sale had brought the amount to the Jew. So, in a spirit of reckless bravado he had done the crime, but for this momentary weakness in his character he ultimately brought disgrace not only to himself but to the whole group of people who took sides with him owing to a false sense of social obligation and class-loyalty. The play, shows the tragic consequences of sacrificing justice, right and truth for the sake of this false obligation. We also find that tragedy issues here due to lack of imaginative sympathy. If we place ourselves in the position of the sufferer and realise his pain and sorrow we shall truly begin to sympathise with him. But because we are always

doing things in our own ways without knowing or understanding others, we are liable to harm them, even if our intentions are all good. So imaginative sympathy is a requisite for removing the cause of tragedy from modern life.

The complex character of the modern world also accounts for this tragedy that so often overtakes us. Everything here is in a state of flux, and man in his attempt to adjust himself to the changing conditions of modern society finds it very difficult to maintain an equipoise. Hence clash of interests and motives becomes almost inevitable. Loyalty to one, therefore, means disloyalty to others. And although man feels that he is not being fair, he persists in being so and goes on acting irrationally, often impulsively and recklessly. There is no wonder then that he finds the situation proving a little troublesome for him in the end. Although we do not actually see the mental conflict, the qualms of conscience going on in these modern individuals like their Elizabethan predecessors, yet they feel it in some form or the other. May be they do not want to show it. Dancy terribly felt the strain when his wife asked him the simple question as to why he did the crime, but he simply avoids answering. And as if to maintain his own false pride he shoots himself. He thinks he keeps faith that way, but his self-annihilation does not give him the same sense of glory which we grant to Brutus or even to Cassius who had really some ideal in their lives and for that they died.

No doubt, here, too, we find a tragedy which does move our hearts, but it is a different sort of tragedy from those which we have known till now. We really feel for poor Mabel who becomes a widow for no fault of hers. She was sincere, simple-minded and extremely devoted to her husband. But she was kept in the dark, and when she knew it, she tried all that she could to save her husband, but it was too late! Dancy

also could have become an example of a highly adventurous sort of person, but he ruined himself. The story would have definitely taken a different turn if the Englishmen would not have shielded Dancy even after knowing him to be really guilty. De Levis would definitely have behaved equally in a reasonable manner if Dancy would have confessed his guilt much earlier before the matter was referred to a court of law. But somehow we feel that here, too, Fate works in some strange inscrutable way. The discovery of the stolen notes proves this fact. Had they been not found, the story would never have ended in this manner. In that case probably the Jew would have been more victimized by the society, but he also knew how to fight it out. In any case, we realise that even a story arising out of a conflict of group loyalties can be equally moving and bear the stamp of a tragedy as the great tragedies of Greek and Elizabethan writers. The only difference between them and this one is in the total impression. Here we don't have the feeling of awe, of terror, of a mighty superhuman force. We know that misery and misfortune arise out of social evils and man-made laws, and hence they can be remedied at will. All that is needed is to develop our feelings and emotions on the right lines so that the social structure be not regarded as an engine of oppression and destruction, but where we can develop sympathetic fellow-feeling and mutual good-will leading to a healthier and happier existence. Thus, Galsworthy's tragedy is not nihilistic in tone and temper but rather positive in its approach to modern problems.

Q. 21. *Whom do you consider to be the hero of the play "Loyalties" ?*

Ans. Usually we call or regard that character as the hero of any particular story who is the principal figure, on whom the entire story depends in some way or the other,

that is, one who is the most indispensable character. He is indispensable in the sense that he is, so to say, the nerve-centre of the story. It is from him that the entire action of the story issues forth and his absence would mean complete retardation of the movement of the story. In a drama the most important point is action, and action issues out of conflict. This conflict is generally shown between the so-called hero and the villain of the piece. Examining in the light of the above remarks we find that here we have to consider the relative importance of the characters of Ronald Dancy and Ferdinand De Levis. Both of them are equally important because they are the representatives of the two opposing groups whose clash the play depicts. Had Galsworthy not chosen a Jew for taking a leading role in his play, he would not have been able to present his theme of loyalties or class-prejudices. He is there only to bring out the Englishmen's feelings of racial prejudices and to show that because he is a Jew who is opposing a member of their group, all of them support that particular Englishman and outwardly try to show that they always act from a feeling of loyalty. But in fact this feeling of loyalty is not the feeling of generous and noble loyalty, but the narrow loyalty to one's own cause and own group. Thus De Levis' importance in the play is to show this clashing of loyalties, to point out that in being loyal to one cause, people have done harm and have been disloyal to another cause. But the importance of Ronald Dancy's character is also too great. It is he who starts the action of the drama. It is he who keeps the attention of the readers spellbound. Again, it is he who raises the importance of the conflict with the Jew, because had he not been an Englishman, this conflict would not perhaps have taken place at all or have assumed such serious proportions. Hence, both of them are equally important characters in the play.

and it is really difficult to say who is really the hero of the play.

But we can decide the issue by analysing the development of the story and the part played by these two characters in the same from time to time. In the opening scene of the play we are acquainted with the peculiar character of Dancy, with his reckless nature and so we naturally anticipate the turn of events due to the peculiarity inherent in Dancy. Almost immediately we hear from De Levis about the theft in his room. So, action starts in a natural manner and other necessary concomitant paraphernalia also follows. It is this theft that brings into play class-prejudices or loyalties. The police is informed, but De Levis himself guesses about Dancy's involvement in it. He gives vent to his suspicions and from that moment alienates himself from all the rest. In the second scene police investigations proceed and although some of Dancy's men also start suspecting him, they decide to rally round him for his support till the end. In the second Act we find the Englishmen strongly urging Dancy to file a suit of defamation against the Jew, but Dancy remains undisturbed. Even in his house the news has reached and his wife too thinks her husband to be innocent and so advises him to take legal action in the matter. In the third Act we further learn about Dancy's past affairs and get the confirmation of the present affair also from the discovery of the stolen notes. In the concluding scene Dancy confesses his guilt and ultimately commits suicide. In comparison to this, the role of De Levis is decidedly less significant. But his importance can never be underestimated. His intelligence, presence of mind, quick decision, feeling of racial glory, a spirit of tolerance, and a large-hearted generosity, all go to point out that he is also a character of

vital importance in the play. But because Ronald Dancy sets the main-spring of the play in motion by committing the theft, greater attention is focussed on him. The overwhelming majority of Englishmen in the play taking interest in Dancy also accounts for greater importance being paid to him. Everyone shields him. Everyone wants him to win. De Levis pales into the background excepting for the writer's attempt at drawing public sympathy towards this man who is being victimized unjustifiably and unnecessarily. Excepting for the playwright's implied sympathy towards him, we find him being singled out in the play and being chased by a pack of hounds as if he were the villain. His importance thus seems secondary to the interest in Dancy. He is vitally necessary for the action of the play, and hence he can safely be regarded as the hero of the play.

There is another aspect of this question. We know Galsworthy's plays to be plays of ideas and hence is primarily concerned with the problem which he has chosen for his play and not with the individual. Hence his characters are types rather than individuals and are embodiments of certain ideas. This very nature of his plays minimises the importance of characters, and so even the so called hero does not get the same importance as a live human being in other stories who lives a life of his own. Therefore, each character in this play is seen to represent one type of loyalty. Loyalty is the main theme, and if any abstract quality can be given the name of a hero, then obviously the hero of this play is nothing but loyalty. Dancy is important not because of any other thing but that through his actions he gives others the opportunity to display their sense of loyalty towards one another in varying degrees. Hence, it is really a difficult question whether to give him the

position of a hero or not. But leaving apart the consideration of the abstract idea which the dramatist wants to convey through this play, it is rather very much clear that from the point of view of importance in the play, Dancy occupies the foremost position and hence the title of the hero should invariably go to him alone.

Q. 22. Write a note on Galsworthy's plot-workmanship with special reference to the plot-structure of "*Loyalties*".

Ans. Any dramatist knows too well the importance of a well-organised plot for the popularity of his dramas, and specially those who want to convey a message or a moral should all the more be particular about the perfection of the plot-construction because that alone can make the inherent meaning of their plays appear natural to their audience. Otherwise, such dramatists would at once be declared as cheap propagandists and thrown into the background. Hence, all good dramatists always keep a strict eye on the plot-construction of their plays as they know that every single detail, every incident, situation and character has a vital significance in the general pattern. Galsworthy is no exception to this. His plot-workmanship is really wonderful. He visualises a situation in all its details and works that up with the most telling effect. There is absolutely no clumsy mechanism inserted within the story. Everything moves up as naturally as possible, and although there is no undue straining after effects, yet we never feel bored. The excitement of a tense dramatic moment is never missing.

But there are critics who point out that Galsworthy despises plot-construction, and his frequent neglect of this element of drama has resulted in two defects. Firstly, his characters often fail to develop with the action of the play.

They remain the same at the end as they were at the beginning, and the impression conveyed is that of a dramatic situation rather than of the ever-moving current of life. Secondly, he is inclined, for lack of a well-constructed plot, to build up his characters symmetrically, one balanced against the other, and this adds to one's sense of artificiality. According to this viewpoint, he is not a born story-teller or dramatist, and though he writes well, always, one has often a consciousness of thinness in his imaginative work. We can get this type of criticism in Mr. Cunliffe's book on *'Plot construction'*.

But these criticisms cannot detract our attention from what Galsworthy himself writes in his article, *"Some Platitudes Concerning Drama"*. He tells us that *"A drama must be shaped so as to have a spire of meaning. Every grouping of life and character has its inherent moral; and the business of the dramatist is so to pose the group as to bring that moral poignantly to the light of the day. The art of writing true dramatic dialogue is an austere art.....From start to finish good dialogue is hand made, like good lace.....A good plot is that sure edifice which rises out of the interplay of circumstances on temperament and of temperament on circumstances within the enclosing atmosphere of an idea."* From these lines it is quite clear how Galsworthy managed his plots and how he gave the first preference to the idea than the characters. It is through the gradual unfolding of the idea that the plot ultimately grows up. His method is to reveal meaning in every moment rather than to lead up to a few great moments. He does not aim at theatricality, but takes care that his message shall be artistically embodied in the drama as a whole and not didactically enforced by long propaganda speeches.

Admittedly "Loyalties" is dramatically one of the most effective plays and its technique from the first to last is masterly. It is one of the best constructed plays of Galsworthy because its plot fulfils the conditions laid down by the author himself. Exposition, complication, climax, denouement are all maintained in a highly successful manner. It is a close-knit play with a perfect sense of economy. The interrelation of the different parts, the perfect co-ordination of the available material to the motives and purposes in view, the interplay of character and situation, all these go to declare Galsworthy's mastery of execution. The very opening scene shows how perfectly the details are being handled. In an atmosphere of culture and aristocracy we suddenly find an emotional upsetting. A theft takes place under mysterious circumstances, and very intelligently the clues are investigated so as to lead to useful conclusions. We feel interested in knowing how the theft took place and why. When we know the man who had done the deed, we all the more get interested in the story because it leads on to another problem which is the real problem of the play. During the exposition part we see how the various characters react to this main problem and how do they show their racial sympathies. Next, the complication takes on an absorbing character when we find that even when the persons know the guilty man, they do not take action against him but try to shield him in one way or the other till he is totally exposed due to the discovery of the stolen notes. The climax of the story reaches in the court scene when the lawyer gives up the case in consideration of loyalty towards his profession. Suspense goes on rising even then as we learn that arrangements were being made for the victim's escape. Then, the denouement or catastrophe

comes most unexpectedly when Dancy suddenly shoots himself. In the context of the play keeping in view the question of loyalties we feel that Dancy's suicide is the logical climax to a sequence of events all reckless in character. Thus from a close analysis of the story of the play we at once come to the conclusion that the play has a neat plot well-constructed. Action does not seem to cease even for a moment; suspense is keyed up to a ever-heightening pitch. We fully enjoy the two rival parties—the English and the Jew—fighting out their own so-called claims, rights and privileges. And though the Jew fights single-handed with the whole group of frenzied Englishmen, yet the dramatist has tried to balance the party by enlisting our sympathies towards him, who is experiencing a good deal of injustice because of the Englishmen's so-called loyalty to their own clan or race or nation. The arrangement of scenes, the choice of characters and situations, the development of the action—everything shows that the playwright is an accomplished craftsman. There is nothing superfluous here. Every thing has its proper bearing upon the theme and hence the total impression is so very satisfying. This play, therefore, marks a distinct achievement so far as plot-construction is concerned, and on this score one can hardly find a spot or blemish anywhere.

Q. 23. Write a note on Galsworthy's style with special reference to the use of dialogue, irony and humour in "Loyalties".

Ans. Galsworthy is undoubtedly a fine artist and at first sight he does appear to be a conscientious and painstaking realist. His works with a thoroughness and clearness are suggestive of the Dutch school of painting. There is nothing sensational about his method. He builds up his subject with

a succession of tiny but significant touches. But in spite of this absence of sensationalism, the readers are deeply moved and for this they realise that the playwright's art must be much more subtle than is obvious on its surface. He uses the direct method and fixes for us with unfailing accuracy the outward setting of life. But this does not mean that he totally rejects the portrayal of the inner life of his characters. He is fully aware of the whirlpools of vivid mental experiences, its currents and eddies and takes us into the core of these things by totally different methods. A subtle emotional undercurrent is present there—powerful though scarcely perceptible—which seems to disturb the balance that on the other hand his dispassionate summing-up in a clear, cold, judicial tone seems to preserve. Thus his plays present us with a different experience of life from what we get from other modern writers who also claim to be realists.

Mr. J. W. Cunliffe very rightly remarks that "*Loyalties*" is a successful and a good play with an exciting plot which would have turned to melodrama but for the deftness of the handling. This deftness of handling can be seen in the dramatist's use of dialogue, irony, humour, contrast, etc.

So far as the treatment of dialogue is concerned, Mr. A. C. Ward comments that "In '*Loyalties*' the treatment and the language are so denuded of superfluity as to be almost threadbare. Dialogue in a play, though it must be free from cloudiness, ambiguity and tautology, cannot afford to be meager and bare. The illusion of life upon the stage depends mainly upon the quality of the dialogue, which must have warmth and certain richness, and even, what might be called, a fine excess simplicity of aim and singleness of purpose are merits in literature, but when these are carried too far the

result is bloodlessness and absence of human warmth. *'Loyalties'* is saved from bloodlessness....." Mr. Louis Cazamian remarks that here "The dialogues keep half-way between the mere photograph of familiar conversation and the conventional language of the stage." His dialogues are always true to life being spoken by men and women belonging to this modern world and never give the impression either of artificiality or of theatricality. Every word is perfectly natural. And although it might appear plain, matter-of-fact and unadorned, but it is always direct and significant. It has also flashes of wit and humour. It is through his dialogues that he unfolds the plot and reveals character in a perfectly natural manner. Critics, however, have pointed out that his dialogue may be admirable from the literary point of view, but it is not always effective from the theatrical point of view. Further, they don't approve of the too-close resemblance to actual conversation, and say that it lacks the brilliance of Shaw, the cleverness of Pinero, or the charm of Barrie. But so far as "*Loyalties*" is concerned we do not find these adverse criticisms affecting the play in any way. Brevity, conciseness and realism are the distinguishing features of his dialogues here in this play. The playwright insists upon the use of appropriate utterances in strict harmony with the nature of the characters. There are no long speeches. Instead we have silence and revealing looks which add to the effect of the scene. On the whole, the use of dialogue in this play is of a superior order and itself reveals the perfect artistic mastery of the dramatist. Technically it is flawless and that is really a great achievement.

Next, we come to his use of irony. Irony, we all know, is a very essential quality in a drama. Life itself is full of

many ironical situations which bring out both the element of fun and of tragedy. Literature which reflects life must naturally take these vital forces into consideration. Drama is the most effective as well as the most poignant of literary forms which introduce us with the various facets of life. We are faced with irony in life due to causes both external and internal. At times we feel that chance intervenes in our affairs and when we are almost in sight of our cherished aim, suddenly it eludes our grasp. Such fantastic mockeries bring out the inherent grimness that is there in life. But in most cases we feel that we suffer due to our own failings, and when we realise how it is through our own folly that we have brought ruin on ourselves, we intensely feel for it. Such cases are effective for dramatic purposes. Galsworthy proves his realism all the more powerfully by his masterly use of ironic situations and ironic effects which mainly proceed from character. In "Loyalties" we find many such situations. For example, the spirit of reckless bravado may make Dancy an amusing character and his parlour tricks may very easily attract men and women, but it is the same spirit that brings his ruin. He ends his life under pitiable and even tragical circumstances just because of his rash nature and his thoughtlessness. Again, Dancy's friends support him knowing him to be innocent and ask him to take recourse to law for clearing the stain on his prestige, but the law makes that stain all the more prominent by disclosing the real man behind the mask. The play is ironical in tone in the sense that everyone there is seen clinging to his idea of loyalty, but in the end we feel that even this staunchness with which the idea of loyalty had been upheld by Dancy's friends could not save him and in the end it turned out to be a false sense

of loyalty. Dancy wanted his affairs with Richardos' daughter to be kept secret, even he wanted to conceal the theft committed by him, but everything comes out. And in a fit of utter disappointment, as it were, Dancy reveals everything to his wife Mabel. Thus there are too many ironic situations in this play, and the playwright has handled them very effectively.

Although the play is a tragedy, though not of the same order as the Greek or Elizabethan tragedies, yet elements of humour are not altogether missing. They relieve the tragic atmosphere and come as a welcome relief. The police investigations in the first Act provide us with some such instances. The way the Police Inspector carries on his enquiries cause sufficient annoyance to the respectable members present there and they call him an ass and things like that, whereas the Inspector has enough self-confidence and thinks himself so wise that he can easily find out the culprit. We share the popular feelings against the police and enjoy to see him being outwitted. Again, we perfectly enjoy Margaret Orme's remarks about smoking and her choice of fashionable dresses and her humorous comments about the developments in the play from time to time in her typically gay, carefree and light-hearted attitude. What particularly interest us most in this play is the peculiar pronunciation of Augustus Borring with a click in his voice. With his least concern with the real affairs when all others are affected so seriously, and with his words uttered in a gracefully stammering voice, he breaks from time to time the dull monotony of the play tending to grow more and more serious at every step, and introduces an agreeable variety in it.

Thus we can confidently say that Galsworthy's style is

direct, easy, vivid and colloquial. He always cared for good prose and attained a style. He never laboriously strove after effects. All that came naturally to his pen was given expression, and hence his style is a perennial source of interest and amusement. The beauty of his prose and his artistic sincerity, the sure touch of the artist and the perfect handling of the material give us every assurance that his work will not pass into oblivion too soon. For many more years to come students of literature will derive pleasure as well as food for thought from these plays of ideas written in the best tradition of realistic theatre.

Q. 24. *What impression have you formed about "Loyalties" on the whole ?*

Ans. It would really be foolish and also unjust to judge this play of Galsworthy by standards altogether different from those with which it conforms. Hence we cannot judge it either by the standards of the Greek or Elizabethan drama. It shall have to be judged by the new standards of the modern dramatists who belong not to the world of make-belief but to the world of day-to-day reality. The aim of the dramatist employing naturalistic technique is evidently to create such an illusion of actual life passing on the stage as to compel the spectator to pass through an experience of his own, to think and talk and move with the people he sees thinking, talking and moving in front of him. In other words, "*Art is the perfected expression of self in contact with the world.*" That is why Galsworthy combined the realism of his method with an idealistic mission and outlook. He writes in '*Some platitudes concerning Drama.*'—"The dramatist of to-day may pursue one of the three aims. He may give the public those views and codes of life in which it already believes or desires to be-

lieve. He may give them the views or codes of life in which he himself believes. There is a third course: To set before the public no cut-and-dried rules, but the phenomena of life and character, selected and combined, but not distorted, by the Dramatist's outlook, set down without fear, favour or prejudice, leaving the public to draw such poor moral as nature may afford. The third method requires a certain detachment; it requires a sympathy with a love of, and a curiosity as to things for their own sake; it requires a far view, together with patient industry, for no immediate practical result." Further he goes on to say, "*The dramatist's licence, in fact, ends with his design. In conception alone he is free.* He may take whatever character or group of characters he chooses, see them with what eyes, knit them with what idea, within the limits of his temperament; but once taken, seen, and knitted, he is bound to treat them like a gentleman, with the tenderest consideration of their mainsprings. *Take care of character; action and dialogue will take care of themselves.*" Keeping these observations of the playwright in mind, we will do well to judge his plays and see if they are true to his conception of dramatic method and art or not.

Examining "Loyalties" from this standpoint we find that Galsworthy has used in it the third method requiring detachment, sympathy, the far view, and depending mainly on the interpretation of character and interplay of circumstances on temperament. He aims almost exclusively at the representation of contemporary life in its familiar, everyday aspects. He neither takes us back to the distant past nor to the romantic future. The humdrum world around us with all its welter of conflicting forces provides, just as it is, quite sufficient dramatic material for the artist's purpose. And he presents an undistorting mirror of his times. Besides, his national

pride does not allow him to conceal the blemishes and the shortcomings which he did find in Englishmen. He is pre-occupied with social themes and domestic problems which cry for solution. Though concerned with definite problems, the individual problem leads always to the fundamental problem of the general relations between individuals within the social organism. He faces it with deep consciousness of its infinite complexity, and never ascribes it to this or that simple cause. He suggests no practical reforms. He says, "*I am not a reformer—only a painter of pictures.*" Actually, the solution he suggests is purely ethical. He says that the source of all evil lies in the failure of imagination and sympathy. No one puts himself in another's place; no one fully understands another. So, though all mean well, their actions go wrong; and the evil increases when individuals are forced to act together—class grows farther away from class than individual, and society as a whole acts with less understanding and sympathy than the persons composing it. So we must not go to him for what he is not, rather for what he limits himself to. "He sees a vision of life and forces us to see it. He has definitely introduced something new in English drama. His knowledge of the technique of theatre enables him to produce well-made plays of sound structure. No artist is more consistent. And his works are both delicate and strong, noble in purpose, vigorous in conception, tactful in arrangement, distinguished and finely finished in workmanship, the sincere artistic expression of a personality, sensitive, sympathetic and courageous. That is the last word in our appraisal of Galsworthy's plays.

"*Loyalties*" fully fulfils all these general qualities which are recognized to be the distinguishing features of his dramatic

art. The omni-presence of a fundamental social problem expressed in a severely natural manner without straining of situations or exaggeration of final issues; a corresponding naturalism of dialogue leading at times to an apparent ordinariness; a native kindness of heart added to the sternness of the true tragic artist; and a complete absence of sentimentalism even when pitiful scenes are introduced—these form the most marked features of Galsworthy's realistic theatre, and all these we find here in this particular play. "Loyalties" deals with the problem of racial prejudice and group loyalty in such a realistic tone that we feel the intensity with which the dramatist looks at the issue. The playwright maintains his impartiality and does not take sides. With his usual contrast he points out the good and the bad of both the parties, the Jew and the Englishmen, and leaves it to the readers to draw the conclusion. But it is difficult to say that our pity for the wrong person or the sufferer is not roused. We sympathise with De Lévis and feel sorry for poor Mabel. Even for Dancy we have some soft feelings when we see him disgraced and driven to commit suicide in a fit of desperation. The play, on the whole, does not disappoint us. It is one of the author's famous plays and dramatically it is one of the author's most effective plays which enjoys an international reputation. There is a final singleness of harmonious impression which we gather as we proceed with the play. From the first word to its fascinating close Galsworthy's craftsmanship is always to be seen thus pointing out to us how to create the magic of appropriate atmosphere and to convey its impression unmistakably on the mind of the audience.

Q. 25. Write a note on the stage directions in the play.

"Loyalties" and show how far they have added to the effectiveness of the play.

Ans. Stage directions form a very vital part of a modern drama. On it depends the building up of the proper atmosphere and effect to a very great extent. This has been necessitated by the fact that drama to-day is no more a matter confined to the stage, but it has become a form of literature as well. And the elaborate stage directions help the readers to visualise the whole thing even while reading and also to follow exactly the meaning the dramatist may have in mind. This definitely helps in understanding a play better, and the advantage is shared not only by the readers and the audience but also by the producer and the stage manager who get so many useful hints which enable them to produce the play in a highly successful manner. Bernard Shaw, Granville-Barker and James Barrie have carried this practice into extreme. The stage directions now carry full hints including a detailed description of the furniture and its arrangement and of the dress and even the personal appearance of the characters. Exits and entrances, the different expressions on the face of the characters from time to time, the colour of the dresses, the change of scenes, everything is fixed by the dramatist. So it is not at all difficult to create the proper atmosphere in any play under these circumstances.

In "Loyalties" we see these stage directions immensely help the readers to understand the atmosphere of the play, the social status of the characters, and all that. We feel in so many ways that we are mingling for the time being in the best English society. We are introduced to the country seat of a high middle class gentleman. Races, clubs, entertainments give us a picture of the social life and tastes of the

people; their code of honour, their manners and social etiquette are also suggested. Very realistically are these details worked out. The details of the bed-room-cum-dressing room immediately give us the idea about their social status. The details about a person's appearance also are highly suggestive, for example, Lady Adela is referred to as "rather delicious, and suggestive of porcelain"; the Butler, "a silent, grave man of almost supernatural conformity" etc. Besides these, Galsworthy makes special use of suggestive looks and subtle shades of emotion passing on one's face which take us to the very depths of their souls and enable us to understand and study these characters better. He also gives specific hints to the actors so that they can picture the scene vividly. For example, "coldly", "dryly", "stung by the faint contempt in his tone of voice", "gives him a quick, hard look, noted and resented by Winsor", "conscious of indefinable suspicion", "uneasily", "curtly", "sullenly", "stammering", "compunctions" and so on. With the help of these directions the actors find it a very easy task to portray the different characters with exactly the same tone and look as the dramatist wants them to appear. Therefore, we can very well see for ourselves as to how these stage directions do not spoil the enjoyment of the play, rather they enhance it to a very great extent.

Q. 26. *"It should be the tritest commonplace to say that no playwright can make great drama out of little people."* Discuss the above remark with special reference to the art of characterization in "Loyalties."

Ans. It is absolutely a wrong conception to be guided solely by Elizabethan or Grecian standard in drama and to write therein only about great men or heroic personalities, about men of towering courage and outstanding achievement,

whose changes of fortune immediately affect the lives of many in a country or a nation. Troubles and difficulties, problems and agonies do not distinguish between the rich and the poor. Both become victims of these in a similar manner. Hence if the dramatist wants to evoke our sense of pity and sympathy for the sufferer, he need not necessarily confine himself to the limits of the great. He can make us equally interested in ordinary characters or can even make us more profoundly moved by the harrowing tale of sorrow and injustice experienced by them. What a dramatist is essentially concerned with is that he must present before the public a conflict—of character, of situation, and of both. And the audience and even the readers will enjoy the thrill of the conflict all the more if we find that the characters have to face a power greater than themselves or they have to proceed towards their doom almost blindly with having any power within themselves to check it. Moreover, in the past the dramatist were concerned with studying man in general, in interpreting character from a psychological point of view. But to-day the playwrights are propagandists who are out to preach their own philosophy of life. Their dramatic personae are either embodiments of the tendencies which they denounce or those which they support. Thus they take up types rather than individuals and does not allow situation to develop character. The characters are the vehicle of ideas which the dramatist wants to let others know. These remarks are true of Galsworthy as well and apply to this play also. But this does not mean that Galsworthy was unable to portray a single character vividly. On the other hand, we find that he knew human nature and human psychology very well, and his characters besides being types are also real flesh-and-blood

creations. He also shows how successfully he can portray individuals. But as his dramas are social dramas, the social forces are obviously more important than individual idiosyncrasies of character. So the dramatist is interested in them only for their mutual relationship through which they would express their opinions on the particular problem of the play. He is thus studying man in relation to society and not as an individual, and his plays as such are rightly specimens of social contact, not of individual conflict. He gives us the most minute details, thumb-nail sketches of characters and they stand before us in clear outline. But he does not ever tell us more of his characters than we need to know for the purpose of following the play. He transfers his people from the office, the home, the street to the stage, modifying nothing save to compress and arrange, in order clearly to direct the attention of his audience to that question of the day which is the business of the play. For example, each one of the characters in the play expresses a distinct loyalty and all of them taken together excepting De Levis represent class loyalty or racial loyalty of the Englishmen. The Jew is likewise loyal to his own race and feels proud of it. The different characters represent different types, such as, the kind host, the patrons of the club, the typical society girl, the police Inspector, and the like. Charles Winsor represents the kind host who is otherwise very accommodative and obliging to his guests, but who feels terribly outraged when learns of the theft having taken place at his place. General Canynge represents the fine traditions of an army officer, other members of the club represent the codes of honour prevalent in the club, etc. But we find characters appearing as distinct individuals. No one can mistake the one for the other. Lady Adela and Margaret Orme are entirely different

and distinct. Mabel is still of a different variety. Each one has a personality of his or her own. Everyone of them have been perfectly portrayed. With remarkable brevity and just in a few touches he creates vivid persons who reveal to us exactly what we should know about them. He brings out their inner traits by speech as well as thought. Here there are neither soliloquies nor asides as we do not find these in real life, but in moments of tension he makes use of symbols and silence, mute looks which speak volubly than words. There are no heroic souls, no Macbeths or Hamlets. It is a world peopled by ordinary men and women whom we meet in our daily lives. There is nothing forced or unnatural about them. They are victims of social forces, and the dramatist's universal sympathy transfigures them altogether. Hence, it is more or less proved that the dramatist need not necessarily choose noble or great characters for writing a great drama. If he really knows his job, if he can analyse human actions and human motives, then he can surely create good and great drama even out of ordinary people of everyday life. This proves—whether any particular dramatist is of a highly gifted nature or not. The successful playwright must be always prepared to identify himself simultaneously with all the different characters that he creates, to act, feel and move as each one and thus make an attempt at presenting them in the most convincing and realistic manner. If he fails in this, he fails as an artist.

Q. 27. Do you approve of Galsworthy's artistic method of inculcating a moral so obviously as he does in "Loyalties" ?

Ans. The critics point out that in Galsworthy the tendency to moralise is so obvious that the didactic spirit of his plays seem to prejudice the minds of the readers as well

as the spectators and they just can't enjoy the play as such. This is indeed, a serious charge. We can surely criticise any writer if his sole intention be to preach some idea, to bring about some reform in the state of society. Literature should in no case be turned into a place for idle sermonizing or for cheap propaganda. We must try to interpret life through literature. So all good literature can be said to be a criticism of life, of the writer's powerful and beautiful application of ideas to life. Hence, even if there is some obvious moral somewhere we have to see whether the writer has been able to present it artistically. Galsworthy knows his business all right. He has clearly stated that he presents before his readers and the audience no cut-and-dried codes, but the phenomena of life and character, selected and combined, but not distorted by the dramatist's outlook, which he sets down without fear, favour or prejudice, leaving the public to draw such poor moral as nature may afford. This clarifies his stand. He is a fearless and uncompromising realist. He is only pointing out towards the inherent moral which is already there in every grouping of life and character. He only wants that drama should not lose sight of "the spire of meaning" because it is through the drama that the public mind can be best influenced. It is his social bias, the too much serious concern for every human soul struggling to get freed from the shackles of social laws and conventions that makes him feel interested in their problems. But he deals with these problems in such a general way that we are immediately impressed by his universality as well as impartiality of treatment. Galsworthy seems to us to be a profound philosopher trying to eradicate all social ills by suggesting a new philosophical outlook, a feeling of imaginative sympathy, mutual good-will

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and proper understanding of one another. This he does in a perfectly natural manner and so the ultimate impression is not one of forced didacticism but of a realistic approach towards life and its problems. The public gets the meaning of his play not through a coarse melodramatic opposition of villain and hero, nor through any intellectual argument but through emotional sympathy with the characters presented in such a way as to appeal to the spectator's sense of truth and experience of life. With his impartiality and detachment, his love of humanity, his skill in psychological analysis and his sympathy for the down-trodden and the outcast, Galsworthy was quite successful in making a subtle and delicate appeal to the moral and artistic sensibilities of the public. So it would be entirely wrong to condemn Galsworthy for his obvious moral purpose as the critics point out. In his plays moral is artistically wedded to the subject-matter, and herein lies the success of the playwright.

EXPLANATIONS

Act I, Sc. I

Exp. He did look.....paying him. (Page 3).

These words are spoken by Lady Adela to her husband Charles Winsor. Here she is referring about Ferdinand De Levis, the Jew, rather about the impression she had formed of the Jew from his appearance and from his manners in the club. Lady Adela, belonging to aristocratic society, enjoyed club-life completely. While playing the card-game of Bridge she had the opportunity of mixing with the other members of the club in more ways than one. On that night she was playing with De Levis. She had staked, and had also lost to De Levis. Usually, such stakes are considered to make the play more interesting. People do not take it

seriously whether they win one or lose. That should have been the proper spirit of a card game because it is just a means of providing recreation to the people. But Lady Adela noticed in De Levis' looks that he considered the play to be a serious affair like business, and just as a person is vitally interested in winning a deal in business, so De Levis wanted to play seriously with a view to win only. And therefore when Lady Adela was paying him the price of the stake, he took it in such a way as if he had laboured for it and had won it deservedly. This attitude of De Levis towards money did not at all seem decent to Lady Adela. She being of a upper strata of society regarded traders and businessmen to be far below her in social status. She disliked De Levis also for this typical business mentality of the Jews as opposed to the aristocratic, care-free attitude of rich Englishmen. So in these words Lady Adela is not only referring to her own dislike of De Levis, rather she voices the dislike of all Englishmen towards this Jew. The author from the very outset is trying to point out this racial prejudice which is going to be the subject-matter of the play.

Exp. Standing.....disliked. (Page 4).

In these lines Charles Winsor first tells his wife how De Levis, who loved money so very much had lost one ten-pound note that day in a bet to Ronald Dancy before dinner time. The bet was about jumping on to a book case four feet high from a standing position at one particular place. Excepting for circus people, who practise such apparently impossible things, others would never even dream of attempting such absurd things. Hence De Levis was sure that Dancy would fail to jump so high and that, too, simply standing at one place without taking any momentum for that. He was

contemplating about the tenner which he would win from Dancy. But to everybody's surprise Dancy did that quite effortlessly as if it was a child's game. De Levis couldn't believe his own eyes, but because he had lost the bet, he had to pay Dancy off immediately. This caused terrible annoyance to De Levis and he could not conceal his feelings of anger and dislike towards Dancy. He actually remarked in an insulting tone for Dancy's cheap way of making money by certain tricks which he showed to these gentlemen while sitting indoors. Winsor further points out to Lady Adela that this remark of De Levis was not at all liked by the other people sitting there. The Jews being a despised race, the Englishmen did not like De Levis from the core of their hearts, but because he was rich, they had to put up with that inherent dislike for him. But when De Levis started insulting one member of their group, their feelings of group loyalty were stirred up and they, too, decided to treat the Jew a lesson by boycotting him in one way or the other. Thus, here Winsor gives us the information how the young Jew had fallen in disfavour and all the Englishmen had started disliking him just for nothing.

Exp. Ronny Dancy's on his bones.....Army? (Page 4)

In course of his talk with his wife Lady Adela, Charles Winsor expresses his opinion about Ronald Dancy in connection with his recent behaviours. He had already told her how the same day Ronald had won a bet of ten pounds from De Levis by taking a standing jump on to a book case four feet high in the parlour where all of them were sitting before dinner. It is from this incident that Charles Winsor forms an idea in his mind that Dancy must have been passing very bad days, and it was mainly due to his financial stringency

that the captain was compelled to take recourse to such cheap ways of making money. Winsor was fully sure about that, and on going through the story we shall also be able to corroborate his statement. This conjecture naturally leads Winsor to think why Dancy left the Army and he asked his wife if she knew anything about that so that he could form some reasonable basis of Dancy's leaving the Army. He thought that Dancy would not have been such a fool as to know the bad days he would be facing in future and even then to leave the Army. But we shall learn from Lady Adela's reply that Dancy's reckless, dashing and adventure-some spirit found life in the Army to be very dull when they have no fighting and he had left it just to enjoy and experience some new thrill or adventure in life in some other way.

Exp. Well, he can't.....losers. (Page 4)

Charles Winsor is here emphasizing the need of money for Dancy. He means to say that his financial condition was such at that time that he always wanted ready money. He wanted to derive profit out of everything. He couldn't just afford to lose in any way. So he could not bet upon or against a horse which had no chance of winning the race. Here, the horse is the life which Dancy led at that moment. He found that the Army did not give him any profit from the monetary side, nor from any other side. Naturally he could not depend upon this losing concern and tried his hand in something else which was sure to give him some profit in whatsoever way it might be. So, we find that Dancy was always very practical-minded.

Exp. He's a queer.....him out. (Page 4)

In connection with their conversation about Ronald Dancy

when Lady Adela comments that to her Dancy seems to be a very reckless sort of person, Charles Winsor confirms the statement. Further, he says that to him Dancy also appears to be a strange man because of his extra-ordinary qualities, his new approach to life and its problems, etc. Winsor admits that he has always liked the man, but somehow he feels within himself that there is something essentially mysterious about this character which he fails to account properly. That is why perhaps he feels at times quite bewildered about this man and his strange actions. It is through these remarks, opinions, impressions which the different characters in the play give about others that we are made interested in them. Our curiosity about Dancy is gradually being aroused by these comments which we hear from Winsor and his wife from time to time. Thus slowly but steadily the playwright builds up the proper atmosphere for the unfolding of the play's action.

Exp. Look here, De Levis !.....course ? (Page 7).

After Charles Winsor learns from De Levis about the theft of £ 1000 notes from under his pillow, at first he was not at all prepared to believe in it at all. He took it as a nice piece of fun that De Levis must be trying on him. He couldn't at first think that De Levis had in his possession ready cash of such a heavy amount, and secondly, he couldn't even think that a theft could take place in his house. Probably, he was too self-conscious of his reputation and social status and so he could not just think of losing that for nothing. A theft in his house and that, too, to one of his guests seemed to him to be a slur on his fair name. Naturally, he did not want the news to spread for he feared scandal most. But when he

found that De Levis wanted that the police should be informed immediately and necessary investigations made, he did not object to that. He showed the gentlemanly sense of courtesy and hospitality in doing all that he could for the satisfaction of his guests. He was, indeed, sorry for the fact that one of his guests should be thus put to a heavy loss at his place and he thought himself responsible for it indirectly. But although he had sent his wife to inform the police on the phone, he could not forget that very soon the matter would become a favourite topic of common gossip which he did not very much like. So he couldn't just check himself and told De Levis that such sudden cases of theft happen mostly in hotels but never in decent (respectable) houses. That is, he was even then not fully sure that any theft could at all take place in his house. And so he asked De Levis once again whether he was sure that he had not lost the money earlier in the races or somewhere else before coming back to his own room. This shows the hyper-sensitive nature of Charles Winsor, his fear of public scandal, his dislike of the police being informed and the fair name of his house being associated with the occurrence of such a mean crime. He appears to be a very touchy sort of man, and later when he asks General Canynge and others about their way of facing such a situation, everyone was of opinion that they would have handled the situation differently. The General said that they should not have called the police and Winsor also said that they should have taken recourse to some other means. Margaret also said that the calling of the police gives the hotel touch to the whole affair. Thus, all the people who were on the side of Winsor expressed their genteel attitude in not making the thing to be a matter of public gossip, of scandal as opposed

to the straightforward way of facing a situation as represented by De Levis.

Exp. Damn De Levis.....General. (Page 20)

Charles Winsor was already annoyed with De Levis for the latter's charge of theft from his respectable and decent house, and he got all the more annoyed after the police came and started creating all the more fuss about it. The Inspector wanted to try the keys of Dancy's and Margaret's room to see whether they fitted De Levis' lock or not. There was nothing abnormal about this pure piece of guess-work. Dancy and Margaret lived on two sides of De Levis' room, and one naturally first suspects the people next door. But Winsor feels it to be very very insulting that his guests should be thus suspected and tried and even unnecessarily disturbed. Of course, Winsor exhibited too much of touchiness in his attitude towards the whole affair. He was really being unfair to De Levis. That man had suffered a heavy financial loss. Without sympathizing him in the least, he just shows his annoyance and utter disgust in regard to his affairs and even curses him as if it was his fault to have money and to get it lost ! All that he was concerned with was the prestige of his house and he clearly stated it that no one of them wanted to have a Meldon court scandal. He enjoyed a good reputation in the eyes of the public there and so he didn't want that his good name should be lost by being connected with such a disreputable affair. Therefore, he wanted that the whole matter should be hushed up or be investigated in some other way which would not affect his honour and reputation in any way. Winsor's self-consciousness is much too in evidence here. He completely disregards others' inconveniences or difficulties. He does not give the theft any place of serious importance but as

he was going to be affected in some way by it, his attitude towards it was rather hostile.

Exp. Inspector, do you.....income. (Page 20)

In these lines we clearly notice the attitude of Winsor towards the theft. Winsor was more concerned about maintaining the honour and prestige of his house and also of himself. He did not at all want to disturb the guests of his house as that would cast a reflection on himself. So when the Inspector wanted to have all the keys of all the guests in order to try those for opening De Levis' room, Winsor felt greatly disturbed. He told the Inspector that De Levis was an immensely rich man and he had a large income. So the loss of money need not affect him in the least. At least, to Winsor the loss of money was not at all a great affair. On the contrary, it was a matter of great loss so far as his reputation was concerned. From this we learn of the so-called sense of respectability which Winsor considered to be his most precious asset. To him the loss of honour and respect was of far greater significance than the loss of money.

Exp. I have intuitions.....thing. (Page 21)

These are the words spoken by De Levis to General Canynge. When Inspector Dede was discussing with General Canynge about the possibilities of the theft, De Levis was taking out an independent investigation all by himself. On his return he expressed with sufficient confidence that he had found out the man who had committed the theft. He explained to General Canynge about the wretched creeper at the corner of his balcony and how it was quite easy for a man to take a jump from the rail of the balcony of the adjoining room to his own, particularly for a man who can very easily take a standing jump four feet high on a parrow

bookcase in a parlour. Thus, he clearly made a reference to Dancy and even directly accused him of having committed the theft. This was too much for General Canynghe to tolerate because he knew Dancy to be a soldier and a gentleman and he could never even dream that he could commit a theft. Hence he protested against the accusation made by De Levis in the name of Ronald Dancy. But De Levis was so very sure about his remark that he told the General that he had come to that conclusion as a result of his powers of intuition. He said that he could very well visualise the whole thing, that is, the process adopted by Dancy in coming over from his room to De Levis' room during the time when the latter was taking his bath and in quietly returning to his own room after stealing those notes. De Levis was not at all exaggerating about his powers of intuition. Whatever he was saying then was later on proved to be wholly correct, and so it was really a statement of fact. What the Police Inspector failed to take into account, De Levis could feel from within himself. And so his judgment was found to be infallible and his knowledge about himself equally true.

Exp. Not so mad.....balcony. (Page 22)

When De Levis fully explained to General Canynghe the reasons that had surely prompted Dancy to commit that theft, General Canynghe was so very much provoked that he asked De Levis not to be so rash in his conclusions. De Levis had rightly pointed out to him that after giving the mare to him Dancy realised the mistake he had done, and he was all the more sorry when he had learnt that De Levis had made a huge bargain by selling that mare. This realisation had pained Dancy all the more because at that time he was passing through very bad days. His financial difficulties

made him rather desperate, and in such a mental condition it was not quite unlikely on his part to think that the money which De Levis had got by selling the mare was in a sense legitimately his, as he had not sold the mare to De Levis but had only given it to him to maintain it for the time being as he was unable to do so due to his financial stringency. De Levis told General Canynge that it was really sheer madness on the part of Dancy to have thus thought in his mind about the money to belong to him, and he was fully sure that it was that very thought which had driven him to commit that theft. And so General Canynge was wrong to think it to be his madness to accuse Dancy in the above circumstances. De Levis was, on the other hand, perfectly right and fully justified in saying what he had already said.

Exp. Tell the whole blooming lot.....different. (Page 22)

These lines are angrily spoken by De Levis to General Canynge. After De Levis had definitely established the proof of Dancy's involvement in the theft from his room, General Canynge gets very much annoyed to find that De Levis was trying to prove one of their men to be in the wrong. Canynge at first tried to let De Levis change his mind, but when he found the latter persisting in his accusation against Dancy, he tried to threaten De Levis by telling him that he (Canynge) would inform Winsor about the impropriety of De Levis' remarks. Thereby he was trying to make the Jew feel that Winsor would not tolerate this sort of false accusation brought against one of his own men by a man belonging to a different class altogether. At this hint De Levis could not check himself any longer. He burst out in violent anger and emphatically told

the General to tell about it to every Tom, Dick and Harry present there in the house. He was so very angry that he lost control over his tongue, and referred to the inmates of the house as "the whole blooming lot" meaning each bloody person living there. Instead of using the vulgar word 'bloody' he uses the slang 'blooming'. This clearly shows his utter dislike and hatred of the Christians who posed as respectable gentlemen but who actually behaved so nastily. He further tells the General frankly that they might feel that he would not be able to detect that everyone in the house was prejudiced against him as he was a Jew and they were Christians but he possessed a very keen sensitivity and so could easily know about the hostile atmosphere prevalent in the house against him. De Levis makes his stand all the more forceful by accusing General Canynge himself on his very face and telling him that if he (De Levis) would have been in the position of Dancy (i.e., if De Levis would have been a Christian) and Dancy would have been in his (De Levis') position, his (General's) tone to him (De Levis) would have been entirely different. That is, if General Canynge would have found one of the Christians in such a difficulty and if a Jew would have been the suspected culprit, then the General would definitely have sympathised with the Christian's troubles and would have tried his best to help him in every way. But De Levis finds that because a Jew is the sufferer, no one shows any sympathy for him. It is the prejudice against the Jew, the Christian's natural and normal antipathy towards the Jewish race that has been the determining factor in this case. We fully corroborate De Levis' statement as we later on see that even when General Canynge gets the proof that Dancy was in some way connected with the theft, he does not take any steps to prove

his guilt, rather he tries to shield him as best as he can and as far as possible.

Exp. I am not aware gentlemen. (Page 22)

After being accused by DeLevis on his face of being prejudiced against him, General Canynge tries to assume a polite but formal tone and attempts at refuting the charge which has been levelled against him. Canynge tries to give De Levis the impression that he does not at all know of any such prejudice or hostile atmosphere in the house against him. On the contrary, he just tries to remind De Levis about his duties towards his host, Mr. Charles Winsor. He is also reiterating the same attitude of Mr. Winsor expressed earlier that the loss of the money is not a great matter and therefore it should not become a scandal causing embarrassment to Mr. Winsor, who happens to be their host and who values honour above everything else. Canynge here tries to make De Levis realise that gentlemen as a class have a regard for honour and for their common interests and so one who professes to belong to that class must be loyal to this feeling. He means to say that De Levis is a guest in a private house, which belongs to a gentleman of social eminence, and as such he must always behave in such a way as not to harm the gentleman in any way, not even to injure his interests by raising a public scandal on meagre or no foundation whatsoever. Thus, General Canynge is here showing his blind loyalty to his own class. He totally ignores that he, too, may have certain obligations to perform, namely, he ought to have shown sympathy to his distressed neighbour and should have tried to help him in some way or the other. But he is showing total neglect of this moral obligation, and on the other hand demands that the party to whom he (or they) is (are) not showing any justice should show pro-

per regard and honour to their class. Above all, the most funniest part of the situation is that these Christians are not at all treating him (De Levis) as belonging to their class, nor giving to him any facility on that ground, but they are expecting that he should show regard for the honour of their class and should maintain the esprit de corps. Isn't it a nice irony ?

Exp. Since when.....isn't it ?

(Page 22)

When General Canynge tells De Levis that he ought to have maintained the esprit de corps, i. e., he ought to have been loyal to Mr. Winsor as he was his host and that all gentlemen as a class must look to their common interests, i. e., one gentleman should always try to protect the fair name of another gentleman. In other words, Canynge means to say, rather to point out to De Levis that Ronald Dancy was not only a soldier but also a gentleman and as such De Levis should not have thus brought a charge of theft upon him as both of them seem to belong to the same social circle. Obviously, Canynge was deliberately falsifying here as De Levis and the rest of their group do not belong to the same class nor have the same feeling of loyalty. Naturally, De Levis does not like the statement. Besides, when he had got positive proofs about Dancy's complicity in the crime, how could he take him to be a gentleman ? So, very naturally he retorts and satirically puts the question before Canynge that since when a thief like Dancy has been given the honoured name and title of a gentleman. De Levis thus clearly states that a thief can never become a gentleman, because neither birth nor profession, nor race, nor wealth, can make one a gentleman. It is character which is the hall-mark of a real gentleman. De Levis can never treat a thief as a gentleman because

the former has no morals, nor uprightness of character. His tone becomes all the more sarcastic when he interprets the general theory of *esprit de corps* to be the same sort of class loyalty which finds one thief with the rest of their 'blooming lot'. He says that one thief shields another, rather the whole group of thieves are prepared to protect the interest of one single thief. So De Levis finds that not only General Canynge but all of them (all the Christians) are in readiness to support Dancy and even to protect him. Therefore, he accuses them in strong and bitter terms for screening a thief and for sacrificing all moral considerations in the face of a blind feeling of class loyalty or racial loyalty. Here De Levis is accusing all the Christians and even insulting them in a highly satirical vein.

Exp. If you persist..... object of it. (Page 23)

General Canynge is using threats here to seal the mouth of De Levis. He tries to snub him at first and then display his own experience and mature knowledge about this world by threatening him about two things. Firstly, he tells De Levis that Dancy being a gallant soldier will not tolerate this false accusation in his name, and with sword in hand he will immediately rush in and settle the issue in open combat in which one is sure to die. Secondly, he points out that the laws of society are very rigid and stern and society will not tolerate any breach of its laws and principles. In other words, society will not shield criminals, nor does it encourage rumour-mongers or scandal-mongers. So if De Levis and Dancy do not settle this issue, both of them would have to be cut apart from the fringes of society for causing suspicion, for developing ill-feeling and destroying the decorum therein. Both the oppressor and the oppressed will be treated as social out-

casts. Thus Canynge hopes that he would change De Levis' attitude towards the whole thing and especially towards Dancy.

Exp. Society ! Do you.....that's all.

(Page 23)

When General Canynge tried to subdue the violent spirit of De Levis by threatening him by saying that if he continued to accuse Dancy without sufficient proof, society would not only harm Dancy but would also cause injury to him by turning him into an outcast, De Levis showed absolute indifference to his so-called threats. Rather, De Levis flared up once again and retorted by saying that this much talked-of society had already done sufficient harm to him. Being an unusually sensitive person, he could feel that the so called aristocratic society of the Christians into which he had been somehow temporarily adopted tolerated him only because of his money. He clearly (distinctly) felt the hostile and prejudiced attitude which these Christians had about him from the very beginning, but they tried to suppress that or forget that for the time being because he was immensely rich, as rich as cræsus. Hence, De Levis very reasonably pointed out to General Canynge that so long he was putting up with that attitude of theirs because they let him enjoy his money in his own way. But when he found that they were not only treating him badly or humiliatingly, but had also robbed him of his money, he outright resented that. He told the General that he would not allow society to act in that high-handed manner. The humiliating treatment and their hostile attitude no doubt very very insulting, but the loss of money could never have been borne over and above that by any man with a reasonable sense of justice and forbearance. Therefore, De Levis was determined to take his stand firmly against this social force of injustice and so he was not in the least afraid of or

affected by General Canynge's threats or by the sternest action decided upon by the society as he was perfectly sure that society could not harm him in any other way more than what it was doing to him at the moment.

Exp. I'm certain.....esprit de corps. (Page 23)

De Levis places before General Canynge conditions of a very fair exchange. The General wants that in the interest of esprit de corps, De Levis should stop persisting in the absurd and baseless accusation against Dancy. De Levis also, likewise, wants that he should not be robbed of his purse as well as of his prestige. But as the Christians would not tolerate a Jew under any circumstance, so the Jew must get his money back as a sort of compensation for their blind prejudice against the Jewish race. The demands of the Jew are quite fair and reasonable. He knows fully well that Dancy is the culprit, and he only wants to bring him before him so that he can all the more be sure about his having committed the theft. But De Levis was so liberal-minded that he was prepared even to leave Dancy in the hands of his own men so that they might do whatever they liked with him without causing any infamy in the so-called fair name of their class. His (De Levis') only condition was that he should get his money back by whatever way it was possible. His demand was thus very modest and reasonable at the same time, but unfortunately, however, neither General Canynge nor anyone else including Mr. Winsor could admit the fault in themselves and so the situation grew complicated more and more.

Exp. Gosh! I thought.....Dancy. (Page 26)

In these lines Winsor is expressing the serious concern with which he was watching De Levis when the Police Inspector

asked him if he had his suspicions on anybody. Winsor was so very much apprehensive. He was sure that De Levis would tell Dancy's name to the police, and once it got out in public there would be a hell of an affair. People would start talking about this scandal with much relish and that would mean total ruin of Dancy's reputation. Winsor was, however, sure that Dancy was not the man involved in the crime, and so he was so very much concerned about Dancy's honour and reputation. He knew this for certain that once a man is considered guilty for reasons right or wrong, he would always be thought as such. It is, indeed, difficult to retrieve a lost good name, and hence Dancy's life would become miserable so long the real thief would not be found out, and Winsor had very little hope of finding out the real thief if the blame was shifted over to Dancy from before without actually considering his case with cool-headedness and reasoning. Therefore, Winsor suggested to General Canynge that they should somehow stop De Levis' tongue so that he could not blame anyone among them without sufficient reasons and justification.

Exp. Dash it, General.....intolerable. (Page 26)

After the Police Inspector and De Levis leave the room, General Canynge informs Winsor about the little piece of discovery he had made about Dancy's wet sleeve. "Thereby he means to suggest to Winsor that there was some likelihood of Dancy being implicated in the case of the theft as the time during which the theft was supposed to have taken place, it was raining. Winsor, however, was not prepared to connect the theft, the rain and Dancy's wet sleeve. He suggested that one's sleeve may get wetted in a number of ways and there was no sense in believing that Dancy must have been out of doors during that particular time. In other words,

Winsor asserted with full determination that he was not prepared to believe anything against Dancy and that, too, in his house. The sense of a so-called feeling of respectability about himself and about the people who lived in his house and who belonged to his own class had almost blinded Winsor to all other considerations regarding them. So he just ignored the reference of the wet sleeve of Dancy. He was guided by the feeling of class consideration solely. He finds De Levis accusing Dancy, which to him amounts to scandalising about the whole class to which Dancy belongs. Winsor rightly feels that if Dancy is really found out to be guilty, it will mean a sad reflection on his entire class. The whole social group will suffer the consequences, and hence he advocates loyalty towards Dancy. Here Winsor is not at all being fair. He is abusing the theory of proper conduct for his own purpose. This principle does not advocate the concealment of ugly facts about friends for fear of our own exposure. But Winsor does that very thing. Because he feels the whole thing to be a nasty affair that involves the question of his social prestige and that of his class as a whole, he behaves in a very selfish manner.

Exp. If you consider.....unwritten code. (Page 27)

When General Canynge learns from Winsor that because all of them are likely to be involved in this scandalous affair, they should try to stop De Levis' tongue so that he should not make such absurd accusation on mere supposition, General Canynge immediately wants to get the matter settled with De Levis. He gives him a threat of social boycott. He knows that De Levis was deathly keen to be a member of the Jockey Club and so Canynge tells him that gentlemen as a class who want to belong to one social group usually conform

to certain principles of behaviour which, though not established as well-set laws, are equally strong and should be observed under all circumstances by each one of them. It is the unwritten code, the constitution which is not made legally binding upon them, nevertheless which acquires a very powerful force through sheer custom and usage that the members of a social group have to follow to the letter. In other words, Canynge makes it clear to De Legis that if he wants to continue to be a member of the clubs, where the Jew as a class should not have been allowed, he shall have to keep his mouth shut and he can in no case bring any accusation against any member of that social group. If he does so, in his own interests, i.e., to recover his stolen money, he would cease to be regarded as a member of their class any more. Thus Canynge warns De Legis of the likelihood of being socially boycotted by all the Englishmen if he chooses to start a scandal prejudicial to their interests. It is this warning, which is more or less in the nature of a threat, which establishes the main conflict in the play and ranges the Jew and the Englishmen as two rival groups, the former trying to show that the latter suffer from a blind feeling of party loyalty or racial sympathy, whereas the latter trying to conceal the ugly facts by adopting a mean method of social blackmailing. The Englishmen are shown to be very shrewd in striking an attitude, in falsifying the real atmosphere and tone in their favour.

Act II, Sc. I

Exp. If he hadn't.....neck. (Page 30)

This firm stand as expressed here has been taken up by Major Colford, who was one of Darcy's best friends. In the

billiards room he had heard De Levis accusing Dancy openly of having robbed him of the money he got from the sale of Rosemary the mare. Colford could never believe in that wild assertion. So he runs out from that room and comes to the other room where other members of the club are present. He informs them about it, and explains that because De Levis had sold the mare only the other day to Kentman the bookie and learnt the next day that the same mare had won a race at Cambridgeshire, he must have felt the loss intensely and realised the mistake he had committed in selling the mare off. And his loss appeared to him to be all the more when he remembered that the money which he had got from Kentman had also been stolen at Winsor's place the previous night. Hence in a mad state of mind De Levis was putting the blame on Dancy. That is how Colford tried to explain the whole thing. But he was so very much attached to Dancy that he could not tolerate his friend being thus accused of a charge which he believed his friend could never have committed. In his excitement and anger Colford told all the members present that because Dancy was also present in the club at that moment, so he would leave it on him to take whatever stand he would like to take to safeguard his own position and honour. Otherwise, if Dancy would not have been present there, Colford expressed his desire to teach the young Jew a nice lesson for thus slandering a person for nothing. He intended to twist his neck in such a way that De Levis should be adequately punished. This heroic and bold stand of Colford shows how far sincere loyalty towards a friend can go. Not only the intended action but, also the expression used to refer to De Levis shows the intense hatred of Colford towards this overbearing and boisterous fellow.

Exp. St. Erth, I told you.....tongues in order. (Page 30)

After hearing from Colford that De Levis had started accusing Dancy in public for the theft of his money, Canynge explains the reasons to Lord St. Erth for such seemingly unaccountable behaviour on the part of the young Jew. General Canynge explains in detail to Lord St. Erth about how they (Canynge and Winsor) knew about this accusation of De Levis and how he had tried to keep his mouth shut by giving him the hope of electing him as a member of the Jockey Club. De Levis had promised not to say anything against Dancy for fear of being socially boycotted. But when he found that the other Englishmen did not really want him to become a member of the Jockey Club as was proved by his being blackballed, there was nothing to prevent De Levis from accusing Dancy and his entire group in public. General Canynge had requested Lord St. Erth to support De Levis, but he did not do that, and naturally that led to his being blackballed. Canynge, of course, tried to convince Lord St. Erth that De Levis' accusation is entirely baseless, but the trouble was that it would spoil the reputation of Dancy and mud would stick to his name so long as the real thief was not found out. In this connection Canynge refers to the system of duel fights of olden days which used to settle the dispute or enmity between two persons or parties. In those days if anyone accused somebody for something, the two would fight out the issue in open combat. That used to put a check on wild and baseless statements because that might lead to the death of anyone of them, not necessarily of the wrong-doer. So, people thought over a matter coolly and then expressed their opinions about it. But these days there is no such check on anyone's tongue. One is free to

utter anything and everything. It is this freedom of speech, unreserved and unlicensed, that has given De Levis the power to accuse Dancy thus. "So General Canynge argued out the case to Lord St. Erth. But he completely concealed about the incident of Dancy's wet sleeve, and this shows that even General Canynge was trying to shield Dancy and was being in a way unfair to De Levis.

Exp. I'll tell you.....breed. (Page 31)

In the club when De Levis learns that he has failed to get elected as the member of the Jockey Club, he gets all the more angry. The reason of his anger was that General Canynge had given him some hope and had extorted from him the promise that he would not speak anything against Dancy in return for that. De Levis, however, finds that General Canynge had not supported him and so he gets angry not only on Dancy but on Canynge and others as well. Lord St. Erth, the typical representative of the genteel English Society, finds De Levis' manners a little haughty and overbearing and he expresses his dislike of the Jew by calling him a venomous or malicious young "man. De Levis thereupon retorts and tells them that actually they are more venomous than himself. He clearly points out to Lord St. Erth that they, being Christians, have all combined against him as he is a Jew with the sole intention of harassing him by their concerted action. De Levis compares the English Christians with a pack of hounds who jointly pursue their prey and drive them away by their barks. It is a common characteristic among the dogs that they can never tolerate even the sight of another dog who does not belong to their specific variety and breed. So, too, is true, says De Levis, of the English Christians, who can not tolerate even the sight of a Jew and so

always think out ways and means to drive him away from their fold. De Levis' anger is perfectly justified and he chooses sufficiently strong expressions to ventilate his feelings and his correct study of situation around him in a clear-cut and courageous manner.

Exp. Proof !.....common sharper ! (Page 32)

When Charles Winsor accused De Levis that he could not just blame Dancy for the theft without any definite proof, De Levis sharply retorts in these words. He pointed out to Winsor that the Police investigation was practically a farce, because even after he had pointed out to the Inspector about the possibility of a man jumping from Dancy's balcony to his, the Inspector did not take any notice of that. Besides, the very fact that Dancy could jump that much of distance as easily as a cat was confirmed by his jumping feat which he showed before everybody in the parlour. The absence of any foot-mark just beneath the balcony also proved that the culprit slipped away from over or across the balcony. These facts clearly pointed towards the one man Dancy who could be implicated with the event in question. De Levis further expresses his intense hatred for the man Dancy by defending to his winning of a bet the previous evening in a case which to him was a certainty. The element of risk which normally exists in all cases of bet was not at all present there and so Dancy can be very well said to have cheated De Levis outright. In his excited state De Levis completely forgot to maintain the necessary decency and decorum and abused Dancy before all the members of the club, by referring to him as a common sharper. He was not prepared to consider him as a gentleman when he was almost sure that it was no one else but Dancy who had committed the theft.

Exp. I have a memory.....with me. (Page 32)

After De Levis openly accused Dancy of the theft before the members of the club, all the members present there immediately took sides and were prepared to support Dancy under all circumstances. Major Colford was so very much excited that he wanted to twist the bounder's neck for thus slandering a fellow member and he was sure that Dancy would not leave the matter thus unless he takes full vengeance upon the Jew. De Levis could clearly feel the tense atmosphere there and saw for himself that all of them there was supporting Dancy just because they belonged to one social group and all the more because they were all Christians. It pained him to find that truth, honesty, justice and fair play had absolutely no consideration for these persons who were blindly attached to their narrow-minded feelings of class loyalty and racial sympathy. He remembered how right from the very beginning, since the theft took place, all these Englishmen were showing a sort of prejudice against him. Lord St. Erth had called him a venomous young man although he had not injured them in any way. These Christians were not in the least affected by the fact that he had lost a thousand pounds, but they were vitally affected in upholding their so-called sense of respectability and false sense of social prestige, the real nature of which De Levis was, out to point by proving Dancy to be a thief. So when De Levis finds all the other members there trying to shield Dancy, he told them with a fiery determination in his tone that he possessed a memory and a sting, as such he would also try to clear his position by proving that the Jew can also retaliate when he is hurt or offended practically for no reason and when he is not at all at fault. He tells General Canynge that he knew that he was going to be socially

boycotted by all of them simply because he being a Jew, has accused a Christian. But he also told them that he was not going to leave Dancy in any case. He expressed his determination to expose Dancy in his true colour and thus to drive him out from every decent society. He will thus show how a Jew can sting too.

Exp. You're very..... shall see. (Page 34)

The friends of Dancy asked him to go to a court of law to vindicate his honour, but Dancy was at first not prepared to do that. The detailed report of the accusation made by De Levis proved that Dancy was in some way connected with the theft. Dancy, however, pleaded ignorance before everybody and gave the impression that at the time of the theft he was all along downstairs writing letters. De Levis wanted to take the evidence of Dancy's wife to get Dancy's statement verified. At this an altercation issued between them. Failing to control himself, De Levis called Dancy a thief, whereupon the soldier in Dancy immediately jumped into action and invited De Levis to a duel. At this De Levis retracted showing reasons that by fighting Dancy wanted to remove the very source of accusation against him. In the fight either of them or both of them might get killed and thus the real story of the theft would remain in darkness as before. So De Levis asked Dancy to seek the refuge of law to disprove the accusation brought against him. He was sure that in the court the real culprit was sure to be caught hold of and hence to proceed in that direction seemed to him to be a more positive and an intelligent move than just fighting a duel with Dancy.

Exp. You called ~~he~~.....in the courts. (Page 34)

After De Levis clearly pointed out to Dancy that he (De Levis) would pursue the matter in the court and if he (Dancy)

wanted to bring a charge of defamation against him, in that case, too, he would have to go to the court, the other members of the club realised that under such strained circumstances it would not be advisable to continue De Levis as a member of their club. So Lord St. Erth, the spokesman and the representative of all the people there informed him about the suspension of his membership from that club from that very moment. It was thus a clear pointer to De Levis that he was not being treated as one actually belonging to the club, and whatever considerations they might have had for him till then completely ceased to exist therefrom. It was a clear case of showing one's antipathy towards another by making him a social outcast. But De Levis was not at all sorry for that. He had known these Christians thoroughly by that time. He had come to realise their inner core of hatred for and enmity with a Jew and was glad to dissociate himself from these hypocrites who posed as friends but were in reality sworn enemies. So he told them that he no longer wanted to remain a member of their club. He was courageous enough to be so outspoken as to tell them that although Dancy had called him a damned Jew and others also shared his opinion about him, it was an undisputed fact of history that the Jewish race was one of the earliest civilized races in the world and the European Christians were in an age of barbarity at that time. Hence De Levis was justly proud of his race. He took leave of them all and told them that he would be meeting with them again in the court. Thus, all along we find the Jew to have behaved with dignity and self-respect. He seemed to be a man with a clear conscience and hence wanted to pursue any matter to its logical end. His attitude towards these Englishmen was not at all that of a man with a narrow minded sense of racial

loyalty but of a champion of truth and justice, who wanted to expose hypocrisy, deceit and such other vices wherever these existed.

Exp. That's not the question.....by default. (Page 35)

After De Levis' departure from the club, Lord St. Erth insisted that Dancy must take the matter to the court as that vitally affected the honour of the club. But Dancy, being the guilty person, did not want to go to the court. He tried to convince Lord St. Erth that taking legal action would mean a heavy expenditure and his financial condition would not allow him to bear that. Hence, he would have to seriously consider about this step before actually taking it. Further, in order to clear any suspicion from the minds of his friends and fellow-members of the club, Dancy posed a question before them in all sincerity and feigned innocence whether they had any doubts regarding his involvement in that theft. Naturally, his friends couldn't tell him on his face whether they had any such doubts. And even if some one had it, Colford emphatically denied its existence so strongly attached he was to him. General Canynge was, however, somewhat suspicious as he had felt Dancy's sleeve to be wet on that night which proved that Dancy was not writing letters in the hall downstairs all the time, but had gone out somewhere in the rains. He, however, told him that because the honour of their club was at a stake, so it was rather imperative on the part of Dancy to clear up the accusation brought against him. He tried to make Dancy understand that when apparently it was a question in which his fair name was involved, indifference on his part to take any action forthwith to vindicate his honour would clearly mean that he was guilty. So, if Dancy did not want to be considered as such, which they were sure Dancy would never

like, he should bring the matter to a court of law for taking necessary steps in that connection without any further loss of time. Canynge here mentions that if a person fails to plead or make his appearance in the court at the appointed time, judgement is given against him. So, too, would be the case with Dancy if he fails to clear himself up from the charges levelled against him. Canynge here shows his loyalty towards the club to be greater than towards his friend Dancy, whom he had supported previously when it was a question between the Jew and Dancy.

Exp. You may have.....butt end. (Page 35)

When Lord St. Erth had started doubting the innocence of Dancy because of his unwillingness to go to a court of law, Major Colford comes forward to defend his friend most heroically with a noble dignity. In spite of Lord St. Erth's urging and General Canynge's suggestion about judgement going by default against him, when Dancy clearly stated that he had decided to take no steps and look on the whole affair being so low and undignified as not even worthy of being despised, people like Lord St. Erth's started feeling that somewhere there was something with Dancy. But Winsor was there to prove Dancy's honesty just because he had known him all his life. And so also Colford. He was prepared to go to the extent of getting his own head cut off if Dancy would be declared guilty. He told Lord St. Erth that he and Dancy had lived together for many years and had together encountered many difficulties in life. As such he expressed his confidence from close quarters. Thus he assured St. Erth by guaranteeing that Dancy had not stolen the money and that De Levis had framed an entirely baseless charge against Dancy. For that he wanted to give De Levis a nice kick with the toe of his shoe. Here Colford exemplifies the highest type

of loyalty towards a friend which does not consider any sacrifice too great if that could just help his friend.

Exp. Well ! what proof's that ?.....a pal. (Page 36)

Lord St. Erth and Augustus Borring somehow felt that it was really a damn dishonourable thing even to have been implicated in such an affair which leaves a stain on one's character. Besides, Winsor, Canynge and Borring felt that in spite of the fact that Dancy won the case and got the costs of the case from the Jew, he would not be considered to have cleared himself up completely unless and until the real thief was found out. It was only Colford who considered Dancy's word to be good enough to be taken as a positive proof of his innocence and he told Lord St. Erth that if the club decided to suspend Dancy's membership for the time being, he would also resign as a sympathetic protest. He was thus prepared to help Dancy in whatever way he deemed fit and wanted to take Winsor's advice in the matter to help him proceed in the matters of the court. Winsor, however, confided to Colford about Dancy's wet sleeve. At first he could not exactly catch the significance of the wet sleeve, but shortly afterwards when he did realize what it actually meant he was surprised beyond all measure. However he could not just believe it, and told Winsor that it was impossible for him to think that he did not fully know the man whom he had known for such a long number of years in the different capacities of a school-fellow, a brother officer and an intimate friend. Indeed, Colford was right in being taken aback even by the very thought of such an idea. This would mean that either he had not been able to study his friend thoroughly and from close quarters, or his friend had deliberately hidden a part of his real nature which was too full of imperfections. In any case,

Colford was not only surprised but shocked as well to hear the words of Winsor, because he continued to believe in his friend's innocence even then.

Exp. He didn't.....I could. (Page 36)

In these words Colford is showing his unswerving faith and confidence in his friend Dancy. He had learnt from Winsor that there was some reason to doubt Dancy's innocence in the matter, but he made himself to think that Dancy could never stoop so low as to do such a mean thing. But he told Winsor that even if his knowledge of Dancy proved to be unreliable and Dancy was found to be the real culprit, he (Colford) would stick to him. That is, like a true friend he would shield Dancy from the charges and support him till the end of the ordeal. Colford further expressed his desire to exert all his means and resources to prove Dancy not guilty. Although his attitude is praiseworthy so far as his loyalty towards his friend is concerned, we cannot justify his attitude and his stand on moral grounds because if we knowingly support a criminal, we are also considered to be equally guilty. Anyway, it shows how extreme attachment towards one's friends or relative is likely to blind our vision of truth and justice and makes us prejudiced in our opinions and impressions. This is indeed highly undesirable and should be avoided at all costs.

Act II, Sc. II

Exp. Wives are.....I'll bet. (Page 37)

When Margaret Orme informs Mrs. Dancy all about the affairs of Dancy in the club, Mabel Dancy was quite taken aback. She had not heard a word about it from her husband and hence she was wondering why he had not told her about it. Upon this Margaret Orme commented that Dancy being

of a desperate and reckless nature, was not the communicative type. That is, he would not like to disclose his inmost thoughts and the workings of his mind to anyone, not even to his closest confidants. Mrs. Dancy learnt of this aspect of Dancy's nature and character to be entirely an unexplored thing for her. At this Margaret Orme rightly tells her that wives usually do not know all about their husband too soon as the men do not easily reveal their personalities even to their wives. Margaret further tells Mabel on the basis of her past experience with Dancy that he was in the habit of taking sudden decisions as she had found him taking in the course of a hunting expedition. So she was sure that at that moment Dancy's extra-ordinary reserve indicated that he was very soon going to take a sudden decision regarding his present involvement. Thus Margaret shows her intimate study of human nature in her remarks in these lines.

Exp. Well, you know,.....of year. (Page 37)

Mabel Dancy was a simple and innocent lady and so even after hearing from Margaret about De Levis' accusation regarding Dancy, she could not think of the serious implications that the affair had caused. If Dancy was to prove himself to be innocent, he was to take recourse to a law court to vindicate his honour. Mrs. Dancy thought that the matter could be settled even without bringing the matter to a court. She was afraid of a scandal being thus circulated in the name of her husband, whom she thought to be above all fault or blame. But Margaret Orme pointed out to Mrs. Dancy that it is a common weakness of human nature to hear scandal about others and when in social circles people gather together nothing delights them so much as scandal-mongering. This is seen all the more so during special occasions in different sea-

sons, such as racing, feasting etc. and that, too, in the country-side as also in towns. She explicitly stated that the kind of conversation which people generally indulge in while at dinner covers a wide field, and personalities and events are freely talked about. They give greater importance to the most current topic of the day, whether it be a fact or a humour. Thereby they enjoy the thrill of adventure and the emotional excitement serves to add to the richness of life, which under normal circumstances they would not find. Therefore, it was not unusual that at Winsor's place the people talked about Dancy and the rumour floating about the theft being associated with his name. Margaret Orme, who was a society girl and who studied the pulse of the society nicely, clarified all these things to the innocent Mrs. Dancy to whom all this was a bolt from the blue.

Exp. Do you remember.....at me ! (Page 37-38)

In these lines Margaret Orme refers to a particular case of one St. Offert sometime past when Mabel was a girl wearing high frocks. Margaret tells her that the altercation ensued between two persons over a game of cards and later on St. Offert got badly involved in a scandal. Of course, he brought the matter before a court of law to vindicate his honour and he won the case. His slanderer was ordered to pay him damages, but even then society did not believe in his innocence and so he was kicked out of it. The unhappy and unfortunate man was compelled to leave his native country as he was socially boycotted there and he went over to Ireland where he had settled thereafter. By means of this case, Margaret wanted to point out to Mrs. Dancy that it was very difficult to say whether Dancy would regain the lost name even after he won the case against De Levis.

She says that once a man's reputation is tarnished, he is never treated as the same person that he previously was in the eyes of society. Once a man loses his position and honour, he loses it once for all. It may be a pity but it is so. Law may declare the said person to be innocent, but society will not take him to be so. Thus the standards of society are even more exacting and heart-rendering than the strictest of legal standards. Margaret proves this all the more by drawing a pointed reference to herself. She tells Mrs. Dancy that although she is an innocent woman but she does not enjoy much reputation as a society-girl. Such is the unpredictable nature of society's verdict on our character and actions. Margaret thus hints that because Dancy's financial condition is well-known to all, it will strengthen the suspicion of theft against him and it is very difficult to predict what will actually be his fate or his position in society even if he wins the case. Although Margaret does not say anything definitely, yet her suggestion is clear enough and it drives Mabel to the point of desperation thinking of her husband's welfare in future.

Exp. I know lots.....got it.

(Page 39)

Margaret shows sufficient breadth of outlook and generous sympathies even for De Levis, the Jew. Somehow she feels that these Christians are being unjust towards De Levis, and when she learns from Lady Adela about the wet sleeve of Dancy, she thinks of supporting De Levis. She goes to the extent of even suggesting to Lady Adela to stand for the Jew against one of their own men. This, however, appears to Lady Adela to be a very narrowminded attitude on the part of Margaret. But Margaret at first defends herself by saying that the Jews are not, necessarily a despised race and

she knows many good-natured Jews from her own experience of them. She also pointed out that she liked De Levis the man, but she admitted that when it was a question of her preference of a man against a class of her own she would definitely take a different stand. She said that the Jews always take a united stand and never go against a member of their own class. So Margaret also feels to take a joint stand along with the other Christian members so far as the question of vindication of a Christian's honour was concerned. Margaret thus shows that race feeling is natural to man and when we are confronted with situations which claim our loyalty for one of our own men, we cannot value our friendship for others. She proves this by humorously remarking that if Lady Adela opened the large vein in her neck and let blood out it will clearly show that she had the same sentiments in her as others have of loyalty to their own people. So according to Margaret it would be wrong for anyone to suppose that he or she is not swayed by feelings of loyalty for one's own kith and kin.

Exp. Prejudices, Adela.....motives. (Page 39)

In these lines Margaret Orme proves to Adela that it is our inherent weakness which makes us think our prejudices to be our sense of loyalty. After she comes to know that the great-grandmother of Lady Adela was a Jewess, she tells her that she, too, has Jewish blood in her body and as such feels in her heart of hearts some sympathy for De Levis. But outwardly she fails to show this feeling because she has a false sense of class-loyalty which blinds her to moral considerations. Margaret rightly points out that our so-called loyalty towards our friends and relations does prejudice our minds against other deserving candidates. So, actually speaking

we find that loyalty is a misnomer, because it is our prejudice which takes on a different name and tries to pass off as a respectable quality in ourselves. In reality, we are being unjust to truth and are not being guided by considerations of justice and fair play but by selfish motives. Even these so-called loyalties clash against one another. For example, our loyalty towards our friend may prove that we are not being loyal to ourselves, to our conscience and thus we seem to cause internal conflicts because of clash between loyalties. In other words, Margaret means to say that Lady Adela, having Jewish blood in her, can support De Levis, which will mean that she will go against Dancy, who is a Christian and who belongs to her society or group. And if she supports Dancy, she will be showing her prejudice against De Levis for no other reason excepting on racial grounds. Thus, constantly we are being faced with conflicting interests and deliberately we have to sacrifice the interests of someone because we just feel inclined to support someone else. This is nothing but a question of blind loyalty which can very well be termed as our blind prejudices that completely make us indifferent to feel the pricking of our conscience. Thus, in these words Margaret Orme sums up a fact of paramount importance so far as human behaviour is concerned, and thereby she becomes the mouthpiece of the playwright in giving the central idea of the play a clear-cut shape.

Exp. There are people.....you know. (Page 39)

[See Notes and Explanations, Page 118]

Exp. I don't care a'damn.....unconvinced. (Page 41)

In these words Dancy is trying to convince his wife that even by taking recourse to legal action, winning it or by

beating De Levis blue, he is not going to gain anything. The stigma which has been put to his name and character cannot easily be wiped out. He tells her that it will be a difficult task to convince all the people about his innocence, because in his heart he knows himself to be guilty and he also feels that some persons have already found certain evidences which go to make them convinced about Dancy's implication in the said act of theft. He saw people doubting his innocence and that made the guilty conscience of his all the more nervous. So he was considering the question of leaving London for Nairobi in Africa. Mrs. Dancy, however, didn't approve of this idea as she rightly thought that their departure from London would establish Dancy's guilt fully. But Dancy tried to convince her by certain other arguments which were nothing but false excuses. He told her that his dare-devil nature found the life in London to be a life without any adventure, excitement, risk etc. and so he felt very much disgusted. Besides, the disturbing talk about the theft constantly haunted him. Further, he told her that he did not at all value the opinion of people around him as he considered them to be as worthless and ordinary as monkeys and cats. Dancy tries to argue how his independent course of action need not become the worry and talk of the town. What is really funny is that the person accused himself says that even if he wins the case and gets damages from the Jew, who had caused an injury to his good name, he is not going to gain. This thought comes in his mind mainly because he is sure that certain persons who have developed a suspicion about him are not going to change their minds in spite of the decision of the court. All this, no doubt, proves in our minds very clearly about the guilt of Dancy as he shows

himself in such a hurry for not being exposed before everybody.

Act III, Sc. I.

Exp. The Smart Set, eh ?.....before I. (Page 47)

These lines are spoken by Mr. Gilman in course of his conversation with Mr. Graviter, the younger partner of Mr. Jacob Twisden, the solicitor. Gilman feels rather sorry for the fact that a man belonging to the distinguished service order level had got himself involved in such a scandal which had caused such a sensation in the society. Gilman points out that Dancy and the men belonging to his group are of high social standing and hence any reflection about their character means much loss to their social integrity. He means to say that these important personalities should not debase themselves in such a way so that they lose their position of honour in society. To Mr. Gilman it appears to be indeed a regrettable fact that Dancy who got the honoured distinction of the D. S. O. should now lose his reputation like that. However, he feels happy over the fact that Dancy and his wife gave their evidences well in the court and on the basis of that he comes to the conclusion that the Jew must have some personal grudge against Dancy which had led him to defame him thus. Besides, Mr. Gilman further pointed out that how he thinks that some woman must be there at the root of all this trouble. This shows how the people in the society had started taking the situation seriously and in commenting upon it in their own way.

Exp. The public wants.....you see. (Page 48)

Graviter, the younger partner of Mr. Jacob Twisden, here explains to Charles Winsor the trend of the public mind. He tells him that the public are very practical-minded in one

sense. They want to get the full return for their money always. Here, of course, there is no question of monetary compensation, but that of emotional satisfaction. As a rule, the public mind is a lover of sensations, scandals, rumours and the like, and when they find the same about prominent persons in the society, they feel within their hearts that the degree of intensity of the thrill and sensation would definitely be greater. So in the Dancy-De Levis case they were not feeling satisfied with the insipid cross-examinations in the court. They, somehow, felt that the real mystery about the case was not coming out. Gravier also felt that the public psychology is correct, because in these society cases in which prominent personalities are generally involved, the actual affair starts much earlier and only when the thing reaches a crucial point that the situation is brought to light. So naturally one should expect startling discoveries in such important cases which would satisfy the public and would also bring the solution in an easier way.

Exp. It's becoming.....evidence. (Page 49)

Charles Winsor here compares the extra-ordinary degree of public interest taken in Dancy-De Levis case with the similar amount of interest taken by the people in general in the famous trial of Alfred Dreyfus, a French military officer, in the late nineties. Alfred Dreyfus was accused of having given out the state secrets to a foreign power and as such was condemned to life-long imprisonment by a military tribunal in 1894 or so. In 1899 he was tried once again and found guilty and was sentenced to a mitigated term of incarceration for ten years. This new trial had caused tremendous sensation. Later, however, the officer secured a pardon after strenuous efforts and in 1906 he was entirely declared free

from all charges and was reinstated in the army with the rank of General. Thus we find his case had really something exciting about it, and the people were very much eager to watch the developments. Similarly, Charles Winsor found the public interest to be very much acute in this case between Dancy and De Levis. They were so very much interested in the case that they took sides completely on the basis of their own conjectures and opinions about the persons concerned and the likelihood of certain things having been taken place. They did not at all take into consideration the facts brought to light in the court because they felt that those facts were wrong or had nothing very much to do with the actual happening. They believed more in things yet undiscovered, and unheard of rather than on proved facts and collected data from the cross-examination of different witnesses. This really shows that people aligned themselves with the two contestants or with the two rival groups not necessarily due to some inherent sympathies for the party concerned but due to their own judgments of the case according to their own viewpoints.

Exp. It'll be too.....skinned. ° (Page 51)

In these lines Margaret Orme expresses her opinions about the case of Captain Dancy. Firstly, she expresses her deep concern for Dancy. She wants that Dancy should get the judgement in his favour, as otherwise she knows the miserable condition in which he will have to remain. He has already been sufficiently belittled in the eyes of society and if actually the judgment goes against him, he will be nowhere for all practical purposes. Margaret really feels for Dancy. But at the same time she realises that law is rather indifferent to individual fortunes or losses, and in the law court the one gene-

ral tendency prevalent is to expose the people before the public eye. This may be a sensational thing indeed, but it is really very injurious to individual interests. Margaret was present during all the three days when the case of Dancy was being conducted and during that period she had the opportunity of studying the general psychology of the people. She found that the people in general heartily enjoy the sensations the court provides them. Instead of sympathising with the person or persons exposed, people find delight in their disgrace. The discomfiture caused to others by disgraceful exposures about them, real or scandalous, does provide ample thrill to the public. Margaret became aware of this, and so was all the more anxious about Dancy. Dancy's exposure would cast a reflection on their entire group, and so Margaret wanted that the judgment should be delivered in his favour. Here, her penetrating insight into the psychology of the people illustrate the outstanding qualities in her.

Exp. The war loosened doubts. (Page 57)

Here Graviter tells Mr. Twisden his mind after getting the information from Richardos about Captain Dancy's affairs with his daughter. Graviter had joined the great war and from his personal experiences he was telling Mr. Twisden that the war had a general demoralising effect on the people as a whole, and especially on those who were there in the front. The constant tension in which they had to live there caused such an emotional and psychological setback in these men that they became completely callous and lost all sense of moral values. These men not only neglected proper behaviour and conduct, but never considered right conduct as a matter of social virtue. Graviter told Mr. Twisden that he knew of certain persons who had absolutely no moral consideration what-

soever, and whenever they would find an opportunity they would go wrong very easily almost on the normal course. On the basis of this general estimate, about people who had the experience of the Great War, Graviter expressed his doubts about Captain Dancy. He told that from his knowledge of the circumstances and of the man he was doubting Dancy to be the real culprit from the very beginning. But in the absence of any clear-cut definite proof he was not able to declare him guilty. Now he had found the proof from Richardos' statement and his doubts were fully confirmed.

Exp. We can't go on with the case.

(Page 57)

This sudden decision taken by Mr. Jacob Twisden marks the turning-point in the story of "Loyalties". It clearly illustrates the viewpoint of the writer expressed through the words of Margaret Orme told to Lady Adela earlier. Margaret had told Lady Adela that everyone of us is suffering from some prejudice or the other and that we all cut each other's throats from the best of motives. Here we find that everyone was looking up to Mr. Twisden that he, being the solicitor of Dancy, would try to take him out of this scandal. Mrs. Dancy had personally requested him for the same. And the old man had really taken up the case with a view to exonerating Dancy from all the guilt or the charges in which his name had been associated. But as it appears to us on hearing Mrs. Twisden's sudden change of mind that all along he had been acting on the assumption that Dancy was really innocent and that the Jew was trying to take vengeance on him for certain personal reasons. Because the very moment Mr. Twisden comes to know from the statement of Richardos that Dancy was really the culprit, he feels greatly offended as Dancy, being his client, had not frankly stated the fact of the case

to him. Mr. Twisden's loyalty towards his profession at once forbade him to support the case of a thief. He found that if he disclosed all the facts to the lawyer concerned, Dancy would surely be convicted, and if he didn't mention all the facts which he knew to the lawyer, that would also be going against the professional etiquette. Thus, he decided not to continue the case anymore in his hands. Of course, he being the elder partner of their firm gave the decision on behalf of Mr. Graviter also, but Mr. Graviter was against this. He pleaded on humanitarian grounds that since that would mean a hellish life for Mr. Dancy, he would not agree to Mr. Twisden's viewpoints.

Exp. Thought is one thing.....hangs. (Page 57)

Graviter wanted to help Dancy, and so when Mr. Twisden expressed his decision to discontinue the case, Graviter tried to persuade him for sometime. Graviter suggested that if the money of De Levis be returned to him through some anonymous source, the lawyers would think of exonerating Dancy from the charges of theft. But Mr. Twisden was not going to be swayed from his firm stand. His idea was that he was prepared to take up the case of his client so long as he knew his client to be innocent. But once he was confirmed about his guilt, he found it difficult to argue out a false case entirely made out for the sake of individual convenience. In these lines Twisden is expressing the noble nature of the legal profession which is there to expose criminals, not to shield them. Besides, the solicitors should be fully acquainted with the facts of the case and should inform the lawyers all about it so that they can argue it out thoroughly. This good faith which should exist between a solicitor and a lawyer makes their profession an honourable one. But Mr. Twisden finds

that in this case the implied terms of this honoured contract are not being fulfilled. Hence his duty towards his profession demands that he should sacrifice the lesser interest of his client to the greater and the nobler one of his vocation. Thus Galsworthy shows here the clash between loyalties and expounds the theme of the play.

Exp. Impossible to go on...honour. (Page 57)

[See Notes, Pages 140-141].

Act III, Sc. II

Exp. It's—it's like football.....win. (Page 60)

This is the opinion expressed by the young clerk of Mr. Twisden's office about his leanings in the Dancy-De Levis case. When Dancy had come upto Mr. Twisden's office to see him, he had some words with the young clerk most informally. Dancy learnt from him that this clerk was there in the war for some time. This made him ask the clerk as to how he adjusted himself with such a dull and a quiet type of life without any excitement after once experiencing the thrills of war-life. Thereupon the clerk replied that for him it was really a difficult task to stick to the life in the front line and he rather preferred the so-called quiet life in a lawyer's office. But he also told Dancy that cases like the present one are very very exciting and naturally prompt them to take sides. The clerk told Dancy that personally he wanted him to win without any ^{of course} reason but being guided by the same feeling which the supporters of a particular football team feel in a match. Irrespective of any other consideration, they would like to see their own side to win. So also the clerk wanted that the client whose case they are dealing should win. Though apparently this does not express anything else but

a particular loyalty to one's own side, really it is nothing but a manifestation of the feeling of racial prejudice which made the Christians almost blindly attached to their party-man. Thus the clerk of the lawyer's office proves how even there they get excitement and thrill, though its beginning may be very quiet. Sensation starts mounting up slowly till the quiet beginning is totally forgotten in a crowded mass of startling revelations.

Exp. There's no end to human nature, General. (Page 63)

After Sir Frederick had given up his brief and dismissed the case, General Canynge and Graviter came to Twisden to consult about the next step Dancy should take. General Canynge told Twisden at that time that he had been afraid of such a thing right from the beginning. He expressed his sincere sorrow for the fact that a brave soldier like Captain Dancy should suddenly degenerate himself in doing such mean things like stealing money when that would not in any way improve his position in society. Thereupon Mr. Twisden philosophically observed that the variety and complexity of human nature is so vast that it is difficult for any single person to know all about it. He meant to say that inexplicable are the ways of the human heart. Man is a creature of emotions and feelings, which are constantly changing under the pressure of circumstances. It is, therefore, difficult to find that human nature would remain fixed for ever and all its reactions and responses should be the same as if it were the result of any machine. In other words, Twisden suggested that here is no guarantee that a man who is honest at the present moment would remain so in future as well. Had man behaved mechanically in the same manner always, there would have been nothing remarkable in human life. The inherent variety of human nature makes for such an ever-present newness in our day-to-day surroundings.

Exp. Guilty or not..... Twisden. (Page 64)

In these words Major Colford, expresses his righteous indignation at the way in which the solicitors had betrayed Dancy without letting him know about it. Colford was so very much attached to his friend and brother-officer that he was prepared to go to any extreme to save his honour and the name of the club as well. Above all, he could never believe that Dancy could ever have committed such an offence. Besides, he rightly thinks that even if his client discloses facts against himself to his lawyer, it is the business of the lawyer to look to the interests of his client in all cases and he need not expose his guilt unless he must. Here Colford finds that Sir Frederick has not acted fairly by giving up the case of his client in such a hopeless condition. According to Major Colford, the professional etiquette or the code of honour by which the lawyers are bound to their clients has not been followed in this case. But Mr. Twisden takes up a different stand altogether. To him loyalty to one's profession is higher than loyalty to one's friend or client and he thinks himself too well conversant with his own duties being the most experienced and reputed of solicitors there. Hence he outright rejects Colford's view that he should have supported Dancy in both cases whether he was really guilty or not.

Exp. Don't mistake me.....damned thing. (Page 66)

[See Notes, Page 66]

Exp. Oh ! why do you face it ?.....believe. (Page 67)

These words uttered by Mrs. Dancy towards the close of the play show to us the terrible mental conflict and the agony which she experienced after she came to know from Dancy himself that the case has been dismissed and he has been found out to be the real thief. At this Mrs. Dancy was so

very much overwhelmed with emotion that she could not even think the thing being true. And her words—"Don't Ronny! Oh, No! Don't!" clearly reveals the bitter anguish of her soul. It was too much for her to believe in it. She had absolute faith in her husband, and so she couldn't just bear the thought that her idea of her husband has been proved wrong. However, after she somehow tries to reconcile herself to her sad lot, she tries to rationalize the whole thing and make herself understand as to why she had not thought of the worst side of the case and faced the situation mentally from before. But somehow she felt that her very nature, the deep and steadfast love she bore him and the implicit loyalty that a wife should always have towards her husband prevented her from even thinking of the possibility of such a situation occurring to herself. Hence she was completely unprepared for this shock. Her love and loyalty went together and she stuck with her till the end. So she could not but believe her husband to be innocent, and that is why the revelation of the fact proved to be such a heart-racking affair for this lady.

Exp. It was a crazy.....his. (Page 67)

When Mrs. Dancy had faced the fact, she wanted to know from Dancy the actual reason that had led him to commit the crime. And in his reply Dancy told her the same thing which Twisden had earlier told her. It was really a spirit of reckless daring which made Dancy forget himself completely and commit the theft. But De Lewis had seen Dancy's sneering at his parlour-tricks and his way of life. It was the money that Dancy betrays as in that mad fit of anger came almost mad words to himself that the mere

originally belonged to him and he ^{wisely} given it to De Levis to maintain it and if De Levis sold the same and intended to make a bargain out of that, he was as much entitled to the amount as De Levis. That was what had led him to take that risky jump on that dark night and steal the money which he thought to be very much his own. Hence, the expression which Dancy uses that he was only looting, a looter, and so cannot be held to be responsible for any serious offence as a matter of fact. Although he was trying to justify his actions, he was a criminal in the eyes of law and he had to pay the penalty very heavily for his light-hearted way of treating things.

Exp. All the same.....done for! (Page 67-68)

When Mrs. Dancy learnt from her husband the reason which had led him to commit that offence, she further asked certain questions and Mr. Dancy ^{tried to} verify the things she had heard about the affair of ^{the} ^{man} being involved with this case of Dancy. Dancy ^{tried to} evade replying to this question, but when he ⁱⁿ ^{dr} that she had already heard about it, he confirmed the facts by telling her how he was duty bound by his word of honour to pay a thousand pounds to that woman and how the father of the lady had threatened him that very morning with a letter telling him that his wife would be told everything if the money was not paid to them. But Dancy pointed out ^{to} ^{his} ^{com} that even that much of threat didn't provoke ^{by} Mrs. Dancy's presence. It was only De Levis' insulting ^{re} ^{tr} ^{and} ^{fl} our tricks that had infuriated Dancy ^{she} ^{cl} ^{to} ^{know} he immediately decided upon that risky ^{dis} ^{missed} ^{at} ^{im} ^{me} ^{di} ^{ately} ^{did} ^{it} ^{with} success for the time being. At ^{his} ^{Mr} ^{soy} ^{regrets} ^{over} ^{all} ^{he} had done. He further re ^{ad} ^{he} ^{told} ^{his} ^{wife} ^{all}